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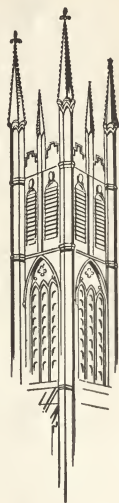
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THE WORLD OF MUSIC

Eugene Ormandy, world-renowned conductor of the Philadelphia Orchestra, has been given a three-year extension of his present contract which will assure his remaining with the Philadelphia group through the 1953-54 season . . . this in recognition of the fame and prestige won by Dr. Ormandy and the orchestra on their recently concluded tour of England.

Lotte Lehmann, distinguished soprano, was recently awarded the honorary degree of Doctor of Music from the University of Portland (Oregon).

Marian Anderson, American contralto, who has had outstanding success on her European concert tour this past summer (her first such tour since 1938), was awarded two high honors by the Finnish government, the White Rose of Finland and the Marshal Mannerheim Medal.

The Berkshire Music Center at Tanglewood, Mass., had a record enrollment of 465 students at its recently-completed seventh summer session. Included in the number were young musicians from 36 states and 19 foreign countries. Among outstanding students were Seymour Lipkin, pianist-conductor and winner of the first Rachmaninoff Award; Irwin Hoffman, violinist and teacher of conducting at the Juilliard School; Elyakuna Shipara, conductor; Janice Moudry, contralto; Leonard Pennario, pianist; David Lloyd, tenor; James Pease, bass; and Jean Catoire, French composer.

The New Orleans Opera House Association announces a schedule of opera performances for the coming season which will include Strauss' "Salome," "Petrouchka" by Stravinsky, "Aida," by Verdi, Giordano's "Andrea Chénier," Verdi's "Masked Ball," "The Barber of Seville" by Rossini, and Massenet's "Manon." Walter Herbert is the general director and Lothar Wallerstein the stage director.

The fourth annual Brevard Music Festival was held at Brevard, N. C., on the second and third weekends of August. Soloists included Tosy Spivakovsky, violinist, Joseph Battista, pianist, Eugene Istomin, pianist, Frances Yeend, soprano, Nan Merriman, contralto, Mario Berini, tenor, and Carroll Glenn, violinist. The highlight of the Festival was Beethoven's Ninth Symphony, performed on

August 21. Soloists in the Beethoven work were Mariquita Moll, soprano, Nell Tange-mann, mezzo-soprano, William Hess, tenor, and Chester Watson, bass. The chorus was trained by Lester McCoy, conductor of the University of Michigan Choral Union.

R. N. Loucks, Jr., of San Gabriel, California, and Nella Sharpe Holden, of Henderson, N. C., were co-winners in the 1949 J. B. Herbert Memorial Psalm Tune Competition conducted by Monmouth College, Monmouth, Ill.

The San Francisco Opera will open its 27th home season on Sept. 20. It will run to Oct. 23, with additional engagements in Los Angeles from Oct. 25 to Nov. 6. A revival of Puccini's "Manon Lescau" will be a feature of the season. Singing with the company for the first time will be Uta Graf, Rose Bampton, and Pia Tassinari, sopranos, Ralph Herbert and Enzo Mascherini, baritones, and Michael Szekely, bass.

Frederick Marvin, 27-year-old pianist of Los Angeles, was the winner of the first National Concert and Artists Corporation—Carnegie Hall Award. Mr. Marvin was given the award as the young artist who played last season's outstanding New York debut recital in Carnegie Hall.

The increase in the number of opera workshops and small opera companies has brought about a search for operas that can be successfully produced by small companies working on limited budgets. One such work, Gounod's "Le Médecin Malgré Lui," was presented during the past summer at the annual festival in Spartansburg, S. C. Other operas being given by small opera companies are "Hänsel and Gretel," "The Old Maid and the Thief," "The Secret of Susanne," and "Sister Angelica."

An audience of 3,000 who jammed the Concert Hall in Amsterdam gave a ringing ovation to Benjamin Britten's "Spring Symphony" in its world premiere on July 14th at the Holland Music Festival. The new work, according to reports, received a "brilliant performance" by Eduard van Beinum and the Concertgebouw Orchestra. Soloists were Jo Vincent, soprano, Kathleen Ferrier, contralto, and Peter Pears, tenor.

The Chautauqua Symphony Orchestra, under the direction of Franco Autori, presented an all-Wagner program at its opening concert in July which drew an audience of 8,000 to the amphitheatre. Mr. Autori has recently been named associate conductor of the New York Philharmonic-Symphony Orchestra.

The Cincinnati Summer Opera, which had been scheduled to close July 16 because of poor attendance, was able to continue through the generosity of a number of donors who contributed over \$43,000.

Mme. Sigrid Onegin, contralto, who died in 1943, was honored on July 16 by the dedication of a shrine in Magliaso, Switzerland. Two rooms in her former home have been set aside and filled with costumes and other mementos of her career. The memorial service was attended by many important personages from various countries.

Henry Cowell and Paul Nordoff have received commissions for the next two operas to be produced at the annual Festival of American Music at Columbia University. Mr. Cowell's work, scheduled for performance next May, will be called "O'Higgins of Chile," and is based on the exploits of General Bernardo O'Higgins in freeing Chile from Spain in 1818. Virgil Thomson also has been offered a \$1,000 grant by the Koussevitzky Music Foundation to write an opera.

OBITUARY

Dr. Ruby Davy, composer, pianist and conductor, who was the first woman in Australia to receive the degree of Doctor of Music, died July 13 in Melbourne at the age of 66. Her compositions include a choral work, "Australia Fair and Free," which was performed in Melbourne during the Centenary Celebration in 1935.

Vitezslav Novak, widely-known Czech composer, died July 18th, in Prague, at the age of 78. In 1945 he was given the title of "National Artist."

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"Listening Pleasure"

by Leopold Stokowski

One of the world's greatest conductors offers an informal appraisal of the values to be listened for when hearing music. Every musician and music lover will want to read this important statement by a contemporary master.

"So You Want to be an Artist?"

by Charles L. Wagner

A famous concert manager, who presented John McCormack, Amelia Galli-Curci, John Charles Thomas and other top-ranking artists to American audiences, warns of the pitfalls and problems encountered in a musical career.

"The Fine Art of Practicing"

by Byron Janis

Janis, 21-year-old Pittsburgh pianist whose Carnegie Hall debut was a sensation of the 1948-49 New York concert season, describes the "speeded-up" practice method which enables him to keep at concert pitch on four hours' practice a day.

"Sir Thomas Goes on Record"

Sir Thomas Beecham, prior to leaving England for his concert season here, was interviewed by one of England's chief literary figures, Sir Osbert Sitwell. Sir Thomas offers characteristically pungent comments on the current musical scene.

"The Miracle of Recording"

by Lawrence A. Ruddell

Mr. Ruddell, musical director of the American Broadcasting Company, discusses the current status of recording and its implications for the future of music.

"How to Write Music Manuscripts"

by Henry R. Dumars

How many musicians today can write clear, legible, rapid manuscript? Practical pointers on an often-neglected side of music are offered by Mr. Dumars, a violinist, composer and arranger of long experience.

COVER STORY

For Ezio Pinza, who appears on the cover of ETUDE this month, it was an easy transition from grand opera to the combat uniform of Emile de Becque in "South Pacific." Pinza has long been famous as one of the most versatile of Metropolitan singing actors. The right-hand picture showing him in one of his favorite opera roles, singing Mephistopheles' Serenade in "Faust."

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CONTENTS FOR SEPTEMBER, 1949

Vol. LXVII No. 9

	Page
The World of Music.....	Ezio Pinza 3
Why I Went to "South Pacific".....	S. Harok 5
Talent Isn't Enough!.....	Wm. S. Tallmadge 6
A Short-Cut to Choral Singing.....	Jay Media 7
Miss Mary at the Manuals.....	Darius Milhaud 9
"Modern Music" Is Nonsense.....	Nicolas Slonimsky 10
Musical Miscellany.....	Giovanna Riza Yone 11
"I Used to Play Piano, But....."	Patricia Bowman 12
Good Dancers are Good Musicians.....	Southern Stravinsky 17
What Makes a Composer Great?.....	Quintance Leth 18
Don't Worry About the New Depression.....	Betty and William Waller 25
"They've Revived the Music Box".....	
Editorial: Music and Barnumism.....	26
DEPARTMENTS	
The Teacher's Round Table.....	Maurice Dumesnil 14
The Pianist's Page.....	Guy Maier 15
Questions and Answers.....	Karl W. Gehrkens 16
The Tabernacle Organ in Salt Lake City.....	Alexander McCurdy 19
Get Them Started Right!.....	William D. Revelli 22
Music Lover's Bookshelf.....	B. Meredith Godman 23
The Violinist's Forum.....	Harold Beckley 23
Junior Etude.....	Elizabeth A. Gist 60

MUSIC

Classic and Contemporary Selections	
Pette Berceuse (Ditson 78860).....	Gardner Read 27
Menuetto in B Minor (Presser 922).....	Frans Schubert 28
Starry Night (Presser 28023).....	Emil J. Schillio 30
By A Singing Bird (Presser 110-40001).....	Milo Stevens 31
Beneath A Weeping Willow.....	Irene Marchand Ritter 32
(Presser 110-40005)	
Spanish Eyes (Presser 110-40011).....	Lewis Brown 34
Vocal and Instrumental Compositions	
Prelude, Op. 31, No. 2 (Organ).....	Anatole Liadov 35
(Presser 28038) Arr. for Organ by George Blake	
Little Song (Ditson 131-41007).....	Clifford Shaw 36
(Solo for Medium Voice, in F)	
Vaqueros, Op. 19 (Ditson 76074).....	Samuel Gardner 38
(Violin)	
Delightful Pieces for Young Players	
The Top O' The Mornin'.....	John Freindle Scott 40
(Presser 13327) (Piano duet)	
Airplane (From "My First Toy").....	Ada Richter 44
(Presser 27742)	
Bears in the Woods (Presser 27839).....	Frances M. Light 44
Hiking Song (Ditson 78859).....	Ada Presser 46
Humpy Dumpty.....	Forest M. Shumaker 46
(Presser 110-10012)	
Choral Composition	
The Heather Rose (Presser 21644).....	German Folksong 47
Arr. by Robert Hermand	

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Why I Went to "SOUTH PACIFIC"

By EZIO PINZA



Ezio Pinza as Emile de Becque in "South Pacific" (right), and in four of the 76 roles he has sung in 34 years as an operatic basso.

WHEN it was announced last summer that I would appear in a Broadway play (at the time it was supposed to be "Mr. Ambassador" to be produced by Edwin Lester), people came to me with advice about the great difference in acting in opera and on the legitimate stage. They talked so fast and furiously that I began to believe it. When the aforementioned play did not materialize and I signed the contract to play Emile de Becque in "South Pacific" the talk became even more insistent.

I was asked to write an article on the difference of acting in opera and on the legitimate stage, and I was frankly stumped. I tried to figure out what really great difference there might be, but could come up with only a few minor points. One thing seemed clear to me: that acting in both media is fundamentally a question of characterization, to be projected with as much authority and inventiveness as possible. Anything else seemed to me to make matters unduly complicated. When I reached this conclusion, I thought something was wrong—and nothing ever came of that article.

Then came rehearsals for "South Pacific," and I started with the feeling that a great revelation was in store for me. But nothing earth-shaking occurred. We rehearsed eight hours a day for three weeks in New York, and during the final rehearsal week in New Haven we worked a few hours longer each day. Practically every day they would give us additional lines or change the old ones. At first I had the sneaking suspicion that I was the only one who was being thus "punished." After all there were moments when I gave evidence of struggling with the English language. But soon I discovered that the other

members of the cast also spent their evenings at home relearning their lines. Somehow this procedure struck me as adventurous. Here then was a definite change from rehearsing an operatic rôle. In opera everything is rigidly defined. You work on or with a rock, as it were. Heaven help the opera conductor who makes any changes in the orchestration, because it sounds better to him that way, or the poor singer who omits a high note, because at that particular evening his vocal cords are slightly handicapped. Certainly,

there have been operas which have been adapted. Today we hear "Boris Godunoff" with the orchestration which Rimsky-Korsakoff made for the Moussorgsky opera or see "Coq d'Or" as sung and acted by the singers, while in the original version the rôles were sung by the singers and acted by dancers. But these are the exceptions to the rule. Moreover, a great deal of controversial talk always seems to precede these adaptations and even then there are those who prefer to see the opera performed as written.

On Broadway no one seems to get into an uproar when a line is changed, scenes omitted or changed around, characters eliminated, etc. It even happens to Shakespeare.

I hate to say it, but this just about sums up the difference between the two media. Too few people realize that in opera, and to a certain point in opera, is made with a certain inflection in your singing voice, just as it is made on the stage with a certain inflection in your speaking voice. For today, in opera we do not always sing solely with our "most beautiful tone," a fact which still seems to disturb some music lovers, who like nothing else but beauty in sound, whether it makes sense or not. But it is my firm conviction that realism in opera is here to stay and that eventually everyone will come to accept it as "tradition" when the interpreters of such rôles as "Boris," "Mephisto," "Carmen," to mention only a few, utter some sounds which are fundamentally ugly. I say "fundamentally," because, like the subjects which were painted by the great impressionistic French painters, Cezanne, Manet, Monet, etc., these tones become actually beautiful because they depict reality. Often insinuation becomes more important than vocal production.

There have been a great many questions about how it feels to portray the same rôle eight times a week, without variation. People have assumed me that I should feel exhausted. After all, in opera we only sing the same rôles 15 times at most during one season, alternating with several other rôles and always with several days of rest in between.

I don't know how it feels to act the same rôle every week for more than a year, but I can assure any doubter that there has been nothing boring during the several months that I have been in "South Pacific." Every night a new audience is different from the one the night before, every performance offers a new challenge and has its elements of excitement. Nor is there anything specifically exhausting in such a run, since you do not have to worry about catching trains, packing and unpacking, travelling from one climate to the other—all factors in a concert tour—or about rehearsing for operatic performances, studying new rôles or new concert programs. Any person with a sound voice should be able to sing a few songs every day and speak some lines.

I suppose it would be different if I had to perform an entire opera every night, since the singing assignment in an opera is so much more taxing than in a musical or in a play with music, such as "South Pacific." But even in that instance opera doesn't present a unique problem. You may have heard in Gene Fowler's "Goodnight, Sweet Prince" that John Barrymore performed his celebrated "Hamlet" for only some sixty-five times in a row, because by that time he had become too exhausted to go on with the run.

I've also been asked whether my playing a rôle on Broadway was a sign of a new trend in opera, or whether I believed that opera was doomed. The second question I emphatically deny, and to the first question I can

only cite my reason for going into "South Pacific." During my 34 years in opera (only interrupted by four years in the Italian Army during the first World War) I have sung some 76 different parts. There were few operas left with basso rôles which opera managements are able or willing to revive. I wanted a change of pace, and since acting has held a certain fascination for me, always has held the answer. There a Broadway show seemed the answer. There have been others before me—Jarmila Novotna in "Helen Goes to Troy," John Brownlee in the revival of "The Vagabond King," Grace Moore in "Dubarry," Irra Petina in "Song of Norway" and "Magdalena"—who have shown that it isn't such a far cry from opera to the legitimate theatre for someone who can act. I believe that one of the indications of a new trend here is that singers today are concentrating as much on histrionics as on the vocal projection of a rôle. I believe this to be one of the main reasons why opera and music in general have reached a so much wider audience.

Another new trend I can discover is that of giving opera an actual Broadway run. In the accepted sense of the word opera, there were "Porgy and Bess," "Street Scene," "The Medium" and "The Telephone," and "The Rape of Lucretia." We also had that musical novelty on an operatic theme, "Carmen Jones." All these, I would think, show a definite trend toward making opera a really American art, written about subjects which are of topical interest to the American public, in English, with music that is filled with American color. Since a continuous Broadway run is financially more sound than a few performances each season at an opera house, at first glance it seems as if this new trend is emanating from theatre rather than opera managements. But even this I cannot underwrite wholeheartedly. Opera managements, too, have searched for and produced operas which seem to indicate this new trend. Gian-Carlo Menotti's and Benjamin Britten's works were performed on the Metropolitan stage before they were done on Broadway and there were other examples of American opera introduced by the Met, such as "The Warrior," "Peter Ibbetson" and "Emperor Jones," to mention just a few.

A definite new trend I believe exists in the fact that Broadway producers are willing to consider an operatic production in the first place. It seems to me that they have finally been convinced that so-called long-hair music can be something palatable to the great American public indeed.

This automatically leads us to the question upon which I touched before. Opera most definitely isn't in the doldrums. I would say that during the last twenty years it, and music in general, have been rediscovered by millions. In former years opera seemed to be the favorite pastime of a few thousand foremost families who thought it their special privilege to subsidize opera. Today, however, communities which heretofore had never heard a single real musical event not only have their annual concert series, but through organized auditions plans are able to hear the greatest artists

in the field. This is equally true of large cities and of small towns whose populations often number no more than five thousand. It is my belief that music has been democratized.

This was accomplished through radio, records, and some movies. Strange as it may seem, of great value also has been the familiarization of the great American public with the lives of the artists they were hearing in a manner similar to that in which it has come to know its Broadway and Hollywood stars. Although some critics and music lovers seem to think that this is cheapening true art, I believe that this familiarization campaign is essential.

As an example let me tell you of the numerous letters I receive at the theatre, from people who apologize for having gone to the play with the firm conviction that an opera singer must of necessity be a ham and that they have now changed their opinion. I am grateful indeed for these letters and the honesty and thoughtfulness behind them, but frankly am quite amazed to discover how many people believe that. All I can say is, they do not know any better because they did not have a chance to see for themselves, or because one had told them that things have changed in opera.

During recent months I've often been asked whether "South Pacific" seems good-bye to opera. My answer is, that no one can make predictions; or, to quote my favorite sentence: "You cannot mortgage the future."

Musikwiz Operatic Sources

by Anne Lowell

Opposite operas write source from which adapted: novel, drama, legend, myth, fairy tale, history, The Holy Bible.

Answers on Page 54

1. "Madame Sans Gêne"
2. "Lucia di Lammermoor"
3. "Philemon and Baucis"
4. "Samson and Delilah"
5. "Les Huguenots"
6. "Tristan and Isolde"
7. "Le Cid"
8. "Hérodiade"
9. "La Traviata"
10. "The Sunken Bell"
11. "Carmen"
12. "L'Africaine"
13. "Orpheus and Eurydice"
14. "The Flying Dutchman"
15. "The Queen of Sheba"
16. "Rigoletto"
17. "Hänsel and Gretel"
18. "The Merry Wives of Windsor"
19. "Mignon"
20. "La Cenerentola"

Talent isn't Enough!

By S. HUROK

IT GOES without saying that one must have talent before one thinks of undertaking a musical career. But talent alone is no guarantee of glory.

For more than 35 years I have been listening to artists. I have heard thousands of youngsters with good voices, nimble fingers, pleasant stage appearance, intelligence and determination. Most of them have since faded into obscurity. One vital quality was lacking.

Chalipain had that quality. So did Pavlova, Isadora Duncan, Tetrazzini, Ruffo and Nellie Melba. No one who ever attended one of their performances can forget the excitement they generated, the whistling, shouting, handclaps and stamping. These artists made spines tingle. They communicated to their listeners.

That spine-tingling sensation is my guide in engaging artists. When I experience it I know the artist has the quality I am always seeking. It is the ability of the artist to convey beauty to an audience, to leave them touched, exalted, inspired. That quality produces in me a reflex action. When I hear it I bring out my fountain pen and a contract.

In my life as an impresario I have happened many times. In Paris, in 1934, I was sitting at a sidewalk café with Mrs. Hurok and a group of friends. I happened to see a poster advertising a recital by an American contralto. Should I go? It was to begin in a few minutes.

"I think I'll just look in at the Salle Gaveau," I said to Mrs. Hurok. "I won't be long."

The concert hall was filled, but I managed to find a seat. A tall, handsome girl made her entrance on the stage. She had great dignity and poise. She nodded to her accompanist, closed her eyes and sang.

I was electrified. Who was this girl? Why

had she not sung in America? I could hardly wait to get backstage. I introduced myself and told her: "I want to present you in your own country."

"But I have an American manager," Marian Anderson replied.

She had made her debut at Lewisohn Stadium. Lean years followed during which she had sung concerts and club dates for small fees. Her manager, though one of the best in the business, had found it impossible to obtain bookings for her. Her last contract had been so disappointing that she could not bring herself to sign it. Instead she had gone to Europe.

At my insistence Miss Anderson wired to her manager in New York. He would be sorry to lose her, he said, but he could offer no guarantee. I could, and did. I knew her former manager, and respected his astuteness. But the spine-tingling sensation gave me confidence.

Miss Anderson returned to Town Hall in December, 1935. Her recital was an unequalled success. The critic of the New York Times wrote: "Marian Anderson has returned to her native land one of the great singers of our time. . . . It is time for her country to honor her."

Anderson then was not the finished singer she is today. Her voice was not a polished instrument. Her musicianship did not have its present depth and maturity. But to me it made no difference. Her personality projected across the footlights.

It may be heresy to admit, but I will generally choose an artist who makes music exciting over one who is a fine musician but lacks the indefinable spark. Following the composer's instructions in the music is not enough. Perfectly-produced tone and a daz-



Impresario S. Hurok

zling technique in itself does not satisfy me. The artist I am seeking is one who understands music; who can recreate a masterpiece in the spirit in which the composer created it.

Too often audiences today must listen to talent which has no place in a public auditorium. A concert should be inspiring. Music is capable of firing the imagination in a way possible to no other art. Boredom and drowsiness do not belong in the concert hall. The artist who cannot produce in his hearers a feeling of exhilaration does not belong on the concert stage.

I remember the first time I heard Artur Schnabel. It was at Carnegie Hall, in the 1921-22 season. I thought him unique. His range of dynamics was tremendous. His technique was dazzling. It was altogether an overpowering performance. I felt the spine-tingling sensation that tells me an artist has the qualities I am seeking.

But concert careers, like show business careers, are unpredictable. Rubinstein in those days had not won the popular acclaim which I was certain would eventually be his. His interpretations were too radical. His Chopin was not delicate, languid and tubercular, in the fashion of the time. It was passionate, fiery, and at times heroic.

In Europe, Rubinstein was beloved. In America he was merely one of a dozen pianists. In 1927 Rubinstein left the United States, vowing never to return.

I still believed America would change its mind. Ten years later I saw Rubinstein in Paris and begged him to return. I offered him a sizable guarantee.

"Mr. Hurok," Rubinstein warned, "you'll lose your shirt."

"I can borrow another one," I replied. As it turned out, this was not necessary, for Rubinstein's first concert with the New York Philharmonic-Symphony was hailed as a "triumphal return."

The tastes of audiences are variable and capricious. And, for that matter, so is the judgment of the concert manager. Mistakes are inevitable and I make my share of them.

Signing a young artist is as risky as betting on horse-races. My intuitive sense of which



S. Hurok with two artists whom he successfully introduced in America, Marian Anderson (left) and Artur Rubinstein (right). Hurok signed Blanche Thebom (center) after hearing her sing in a teacher's studio.

formers will appeal to audiences has often failed me. It is almost impossible to analyze the factors that will result in a successful career.

Even when all factors are seemingly present, the artist may fall short of attaining his goal. An artist, let us say, has a beautiful voice. With study and hard work he will grow in artistic stature. But no one can achieve full maturity in a teacher's studio. It is necessary to determine when it is time for a debut.

Suppose that time has come. The young artist sings and is hailed as a new discovery. In a few years he is forgotten. Why?

Success is a notorious intoxicant. Some people cannot stand prosperity. John Doe neglects his studies. His public expects growth and increasing maturity in later performances. He is no longer a debutant.

But there is no development. John Doe believes what his press agent writes about him. He is unwilling to make the sacrifices which are necessary for a career. Ability is unavailing. The result is a plummet into oblivion.

Sometimes the story has a happier ending. Several years ago I heard of a secretary in Canton, Ohio, who had given up the thought of a career because her parents were financially unable to launch her. She had been helped by Kosti Vehanen, Marian Anderson's former accompanist, aboard a ship while taking her Swedish parents to the old country. Vehanen insisted that she continue studying, and Canton friends arranged a scholarship.

After two years of lessons, her teacher called me to the studio. I was impressed by her appearance. I heard a sumptuous voice. The girl was not yet ready to concertize, but I could see how much she had accomplished in a short time. Evidently she was a hard worker. She had not wasted a moment. Starting from scratch, within two years she had acquired a knowledge of acting, and of languages, as well as a fine singing technique.

I gave her a contract. I was to wait more than a year after that before she was ready to sing her first concert. In Sheboygan, Wisconsin, it was three years later that she made her Town Hall debut, in January, 1944, but the event was worth waiting for. By the following December she was in the Metropolitan.

To Blanche Theohim, her Metropolitan debut was not an end in itself, but a beginning. She worked harder than ever, adding to her operatic and concert repertoire. In addition to German roles, she took parts in French and Italian operas. Her concert tours grew longer. Her fees were doubled and trebled. RCA Victor gave her a recording contract. She was heard on the Bell Telephone Hour and other nationwide broadcasts.

Today she is one of the leading figures of the lyric stage. Blanche has never let success turn her head. Her future looms ever brighter than her past.

I am not a magician, but a person with a keen love for music. In appraising an artist, I will read reviews, listen to the opinions of teachers and musicians. But in the final analysis I must weigh all the known and unknown factors in my own mind to reach a decision.

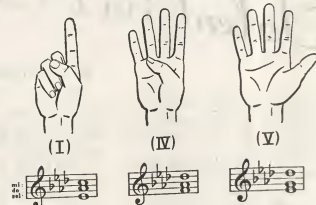
To avoid speculation as much as possible, I like to hear promising talent under actual

A Short Cut

TO CHORAL SINGING

By

WILLIAM H.
TALLMADGE



HAVE you found it difficult to keep up interest in your junior choir or chorus?

If so, don't be discouraged. So has everyone else, especially with a boys' choir or teen-age chorus, most of whom have not learned to read music.

In the early stages, organizing a choir or chorus is a race against time. Once your young singers reach the part-singing stage, the problem takes care of itself. The pleasure of singing harmonies, plus the prospect of public performance, will keep up attendance at rehearsals.

But preliminary steps often appear long and difficult. Youngsters, perplexed by the unfamiliar musical symbols, may decide the game is not worth the candle. It is up to the choir-master or choral director to sustain their interest during the critical early stages.

Using a method devised by my father, the Rev. W. H. Tallmadge, which was successfully used by him in Columbus, Nebraska, and later by myself in Texas and New York schools, it is possible for a community or schoolboy choir to make a creditable showing in three months' time. The young singers may not be of only average ability. They need not even know how to read music. Yet, given at least one hour of weekly practice for three months, they will have acquired a large repertoire which they can sing with or without accompaniment.

The first step is to divide the choir or chorus into three sections, "doh," "sol" and "mi." Then the singers are taught the tonic, subdominant and (incomplete) dominant seventh chords. When the conductor holds up the index finger of his right hand, the chorus sings the tonic chord. In the key of A-flat, the "sol" section will sing E-flat, the "doh" section A-flat and the "mi" section C. Four fingers of the

performer conditions. A voice may boom like Chaliapin's in the studio, yet be infinitesimal on the Metropolitan stage. Audiences may provide a positive or negative stimulus for the artist. One performer may tighten up and be unable to do his best; another may find the inspiration to produce great music.

right hand indicate the subdominant (IV).

The "sohs" move up one scale degree to F, the "dohs" remain on A-flat, and the "mis" move to D-flat. Five fingers of the right hand indicate the dominant (V). The "sohs" move to E-flat, "dohs" move to G, and "mis" remain on A-flat, filling out the triad.

A great number of songs can be harmonized with these three primary triads. "Swing Low Sweet Chariot," "Old Black Joe," "Oh, Susanna" and the Brahms "Lullaby" are a few the chorus might begin with.

The choir may sing the words or hum on a neutral syllable. Soloists are chosen and taught separately. One group may sing the melody; another solo group may be taught a counter-melody, or descant, to the melody. The result will be five-part singing by the group. The melody and its accompaniment relieve the otherwise monotonous chord changes.

The first pieces to be learned will have very simple harmonic progressions, using no modulations. Later, using the same system, other progressions may be added to the repertoire.

While using the system of hand signals, the conductor should devote a part of each rehearsal to practice in sight-reading. It should be borne in mind that the ultimate goal is to abandon the hand signals as soon as possible. The method should be used in the same way that a rote study song is used in grade schools.

In both cases the objective is to enable the student to perform at a higher level than would be possible if he were limited to music at his own level of understanding. The pleasure of singing in four and five parts, even before the young performers can read music, appeals to both singers and listeners. And the educational value of the ear-training developed by this method should not be underestimated.

The reaction of the audience also will tell me many things. Does the artist make friends as he walks on the stage? Does his personality project beyond the footlights? For music, after all, is not produced in a vacuum. It is made for people and they, in the long run, determine greatness.

Miss Mary at the Manuals

MARY VOGT has Played the Wanamaker Organ

For Millions, Few of Whom Have Ever Seen Her

as told to JAY MEDIA

IT HAS often seemed to me that most people are drawn toward their life work by forces over which they have no control. As a child I was very willful and frequently I wanted to become a musician. My German grandmother had started me with a little toy piano which was the delight of my childhood. By the time I was twelve I had quite a repertoire of folk songs and bits of the classics.

Finally the day came when I just could not seem to concentrate upon my school work, and I applied at the Wanamaker Store for a position in the Music Sales Department. I was then twelve years old, and began as stock girl. Soon I was promoted to the exalted position of dusting off the music counters. Before I knew it I was playing pieces for the customers. The sales went up and the head of the department congratulated me. Soon some of the customers brought the music back with the complaint, "The pieces don't sound anything like the way that girl played them." Then I learned that it was not my job to put on any frills but to play the notes and nothing but the notes.

After I had been working for three weeks at the store I informed my family about my position, and they concluded that there was little they could do about it, and let me continue. It was then that I found that a great department store could be an education in itself. With merchandise pouring in from all parts of the world, with contact with all manner of salespeople and customers, a curious child with eager eyes and open ears could not fail to learn new things every day.

The Organ Is Installed

The installation of the great organ in the Wanamaker Store came about largely through the ideals and keen interest of Mr. Rodman Wanamaker, himself a gifted amateur musician. One day Mr. Wanamaker and his father, John Wanamaker, were standing in the Grand Court, eleven stories high, around which the store is built. Mr. John Wanamaker was seized with the idea that a huge organ would be a fitting finish for the Chestnut Street



Mary Vogt as she looked the day she went to work at the Wanamaker store and (right) as she appears today.

end of the Court. At his beautiful home at Lindenhurst he had installed a fine pipe organ for his son. Later the home was totally destroyed by fire. It was then he stated that he wanted to present a really great organ to the store in honor of his son. He had in mind the magnificent instrument made by the Los Angeles Art Organ Company for the St. Louis World's Fair. The organ was then in storage at St. Louis. Mr. George Till, an organ expert, was sent out to St. Louis to survey the organ, and found that it fitted exactly into the designated space. Since then the organ has been rebuilt and increased in size. It is now over three times the size of the original organ and is the only instrument of its size and quality in the world.

The organ was a dream to me. Could it ever be possible that I might play the immense instrument? I seemed so small, and the organ seemed so colossal.

About that time we had an organist of ability, Dr. J. Lewis Browne, who played upon the smaller organ in Egyptian Hall. He was also the concert director of the store. Mr. Rodman Wanamaker was a firm believer in music in daily life. He felt that the closer music was brought to people the more value it was to the city, the industry, and especially to youth. It was his idea that a great organ could be an immense inspiration to all of the employees and the customers. It really did change the character of the store from that of a stereotyped retail mart to an institution with a unique public appeal.

I studied with Dr. Browne, but his health was not of the best, and he was often indis-



posed. Mr. Rodman Wanamaker had me transferred from the sheet music sales department to Dr. Browne's office, where the music and public events were planned. Arrangements were made to conduct a composer's festival at the store, and among the distinguished Americans who attended were Dr. George W. Chadwick and Dr. Horatio Parker. Dr. Browne being ill in the hospital, I took it upon myself to rehearse a chorus of two hundred adults in Horatio Parker's "Union and Liberty." I was about fifteen or sixteen, four and a half feet tall, weighed about ninety-five pounds, and had pigtailed down my back. I was seated on the top of a tall stepladder conducting the number when Dr. Parker (then Professor of Music at Yale) walked in. He was a grim kind of person, but he exploded with laughter. At least I had taught them the notes. From that point Dr. Parker took the stick and finished the job. Dr. Parker at the public performance presented me to the audience as his "musical chickadee." The sobriquet stuck for a long time. It amused John Philip Sousa very much. He used to call me his "Little Miss Mary."

One night after the store was closed I heard the organ and I went down to the console. To my surprise I found that the performer was my big boss, Mr. Rodman Wanamaker, himself. He was playing simple pieces and experimenting with the different registrations on

For more than thirty years he cares to remember, Mary Vogt has played 15-minute recitals three times daily on the great organ in the Grand Court of the John Wanamaker store in Philadelphia. Organ-

ists say the massive instrument is not only the largest organ in daily use in the world, but one of the finest of existing organs. For more than 30 years this organ has been played every workday, without

interruption of any kind. Although in constant use, it has never broken down. It has been under the continual maintenance of organ experts, the present staff being headed by William Ruff.

the manuals. His coordination was not quite right, so I sat behind him, moving his feet back and forth on the pedals. This was the first time that he had said very much to me. On the next pay day, however, I was surprised to find that my salary was jumped \$1000 a year. I was an audacious kid and did not hesitate to speak my mind right out. He liked that and placed confidence in me. Once he scolded me for something that had gone wrong, and I said, "I'm sorry, but I'm not afraid of you or any man. The only one I fear is God, and I only fear Him when I offend Him."

Mr. Rodman Wanamaker's ideals were extremely high. His business ideas were so broad, so artistic, so human, and so far ahead of his competitors in his researches that he stood alone. His reverence for his father's principles and great ability as a merchant were boundless, as depicted in his book, "The Life of John Wanamaker."

My first assignment in the production field was to institute a series of programs in our auditorium known as Egyptian Hall. We brought from Europe a remarkable collection of silent films dealing with the lives of the masters, Wagner, Beethoven, Schubert, and others. These were tied in with orchestral and vocal accompaniments. On Saturdays the programs were given over to the children, with dances and special music. We imported the color organ created by a Danish inventor, Thomas Wilfred, which attracted thousands.

The superior excellence of The Great Organ, in addition to its gigantic size, attracted famous organists from all over the world, among them Bonnet, Vierné, Dupré (French); Germani, Bossi, Yon (Italian); Courboin (Belgian); Hollins (English). Many of the great American organists, such as Palmer Christian, Lynnwood Farnham, Richard Keys Biggs, Alexander McGurdy, Virgil Fox, Rolfe Malt, Walter Baker have played upon it repeatedly. All of these men have stressed the fact that this instrument is one of the very finest in the world. Among the famous artists who have appeared at the Wanamaker concerts are Marian Anderson, Vivian della Chiesa, Jan Peerce, Robert Merrill, Efrem Zimbalist, and Joseph Szigeti. The Philadelphia Orchestra has played in the Grand Court five times, under the direction of Leopold Stokowski. Many of the outstanding choirs of America and Europe have sung in the store.

Outstanding Musicians Stress Broader Training

Many music educators have urged broader music training for performers. Mrs. Jeannette Cass Stoughton, of the music department of progressive Kansas University, decided to see what questionnaire was answered by 91 famous artists, from Marian Anderson to Leopold Stokowski. Of the group, 53 were college graduates. To the question, "Have you had formal courses in these subjects?", replies were as follows:

Sight singing—Yes, 61; No, 30.

Among the great conductors and composers who have conducted there are Enrico Bossi, Leo Sowerby, Eric Delamarter, Richard Strauss, Nadia Boulanger, and John Philip Sousa. The seating capacity of the Grand Court during the great programs was twelve thousand.

Every workday I play three fifteen minute recitals. I estimate that during the period I have been playing at Wanamaker's I have given at least thirty thousand recitals. Every morning at 10:05 I play a program over radio station WIBC in Philadelphia. The organ has been heard repeatedly over national and international networks in Europe and in South America. It was the first large American organ to be heard overseas. It has been heard in this way by millions of people.

The general public appetite for music suitable for the organ of course demands the lighter classics and the better rhythmic things of the day. An occasional dose of Bach, César Franck, Pienié or Karg-Elert is tolerated. On Wednesday morning before sales begin, when the store is quiet, time is given over periodically for the playing of better compositions. We avoid all trashy and undignified works, which are incompatible with the organ. We leave jazz for the night club organs.

The organ has a six-manual console which alone is eight feet high, fifteen feet broad, and seven feet deep. The console is turnable to a forty-five degree angle, so that the organist can see a conductor. There are 728 stop controls, and 475 ranks of pipe, totaling over 30,000 pipes. The longest pipe is the low C diapason, 37 feet long (32 foot pitch). Theoretically in some organ experiments there have been built 64 foot pipes, but this is too low to be practical. The smallest pipe is 4½ inches long. A crew of at least three men have been doing a continuous tuning job all day long, in and day out, since the organ was installed.

Thousands of tourists visit Philadelphia annually. They are attracted first to Chestnut Street, "America's most historic street," and after they have visited the shrines downtown on this street, one of their next objectives is the Wanamaker Organ, only seven short blocks from Independence Hall and the Liberty Bell. The present management of John Wanamaker's is making a daily feature of music, and the daily advertisements frequently carry announcements and programs for the information of the public.

Diction (ear training)—Yes, 57; No, 34.
Harmony—Yes, 77; No, 14.
Keyboard Harmony—Yes, 44; No, 47.
Form and Analysis—Yes, 58; No, 33.
Counterpoint—Yes, 60; No, 31.
Orchestration—Yes, 46; No, 45.
History of Music—Yes, 64; No, 27.

Keyboard harmony and orchestration were considered essential for any musician by 30 percent of the famous artists queried. All other subjects were found indispensable in 30 percent or more of the responses.

THE NEW RECORDS

The London Gramophone Corporation has just released an assortment of recordings made in Germany before and during the war, and bearing the Deutsche Gramophon label.

There is an abridged version of Weber's opera, "Der Freischütz." The Overture is omitted, presumably on theory that it is already widely available in recordings. Otherwise most of Weber's memorable music is included.

Principals are Maria Mueller, formerly of the Metropolitan, August Seider, Reinhold Doerr, Georg Hann, Carla Spelter, Hilde Ahlendorf, Josef Gröndel and Felix Fleischer. The orchestra is that of the Berlin State Opera, conducted by Robert Heger. The voices can be heard on Metropolitan; but the performance is a well-paced and spirited one.

The Dessauer Quartet plays agreeably and expressively in Mozart's "Milneses" Quartets in A Major, B Major, C Major and E-flat Major. The recording is technically an excellent one.

Mozart's Divertimento in D (K. 231) for oboe, two horns and string quartet was recorded in 1943 by the Berlin Philharmonic Chamber Orchestra, under the direction of Hans von Bendt.

Max Reger's Variations and Fugue on a Theme of Paganini are played by Eduard van Beinum and the Concertgebouw Orchestra of Amsterdam. Berthold's "Pavane methode" Overture is performed by Paul van Kampen and the Dresden Philharmonic Orchestra, and Respighi's "Feste Romana" is played by the Berlin Philharmonic Orchestra under the direction of Victor de Sabata.

The list of Deutsche Gramophon recordings is completed by single sides offering Tiana Lemnitz, soprano, in aria from "Lohengrin" and "Der Freischütz"; Herbert von Karajan conducting the Amsterdam Concertgebouw Orchestra in "Pavane Salome"; the Bavarian State Orchestra playing the waltzes from Richard Strauss' "Rosenkavalier"; with the composer conducting and Heinrich Schönlank, baritone, singing arias from Verdi's "Don Carlo" and "The Sicilian Vespers."

Decca also offers an imported work, the Schubert Octet in F Major, Op. 166, performed by the Vienna Octet. Members of the group are W. Boskovsky and P. Mathis, violins, G. Breitenbach, violon, N. Hubner, cello, A. Boskovsky, double bass, J. Vrieha, French horn, R. Hanzl, bassoon, and J. Krump, contrabass.

Columbia presents a song recital by Jennie Touré, mezzo-soprano, with George Reeves at the piano. Miss Touré, among the most musically gifted of singers, is at her best in this album, which includes songs of Bizet, Chabrier, Poulenc, Fauré, Ravel, Hahn and Satie.

The DePaul Infantry Chorus, with Leon and DePaul contrabass, is heard in a new album of Latin-American songs released by Columbia. The group sings lively Calypso tunes and Mexican, Argentine and Brazilian folk songs.



Darius Milhaud, since 1940 a faculty member of Mills College, Oakland, California, goes over manuscripts with two students, and (top right) pauses during a stroll over the campus.

LET me begin talking about composing by saying that I have absolutely no philosophy of composition. I write what I feel. I cannot conceive of anyone's doing differently. The only "philosophy" of composition is to have something to say, and then to say it in a craftsmanlike manner. I heartily dislike the term "modern" as applied to music. "Modern music" seems to mean something quite alien to the accumulated flow of music that has come down to us from the past. What nonsense! There are only two kinds of music—good and bad, and some of each has been produced in every age. Many works of the thirteenth century reveal "modern" elements. The term I prefer to use is *contemporary*. That serves to place the music in point of time, without characterizing it as to form.

Individual Forms of Expression

What are the characteristics of contemporary music? I have no idea! They depend, not on a given plan or system, but on the nature, the gifts, and the craftsmanship of the person who writes. Every composer has his own form of expression. That is because each of us is what he is. It is quite impossible to venture any prognostication of the music of the future, because we have no means of knowing what vision, what gifts, what imagination the future composers will have. Each age and each nature will assert itself.

Musical composition is by no means easy; still, it is much more simple—that is to say, less complicated—than people seem to think. No one sits down to write according to a fixed set of theories. Music is like a river—there it is, and no one can stop it from flowing. The changing characteristics of music

are simply a reflection of the changing characteristics of the ages producing it. The twentieth century has different needs, thoughts, habits, from the thirteenth, the fifteenth, the eighteenth. It isn't a question of *determining* to write something "different"—the differences happen by themselves, along with all the other differences among the various epochs of time. In 1943, we are accustomed to motor cars, airplanes, deep-freeze units. How can one suppose that with such changes in our outward living, our inward living can still cling to the needs of centuries ago?

The struggle between composers and critics is as old as the hills. The composer has something to say that has never been said before; among his critics there are sure to be some who insist on judging his work exclusively in terms of what has been said before. Then you get an old-versus-new battle. The odd thing is that people can still grow excited about it, when we have only to recall the criticisms hurled at works like "Carmen," "Faust," "Tannhäuser" (to mention three among thousands), when they were first produced. Yet those works not only kept alive, but became traditional favorites—with which newer works are compared! We are amused to hear that the orchestral musicians under Berlioz refused to perform Berlioz's Third Symphony because it was too new, odd, different. But when old-school ears hear a work that sounds new, odd, different to-day—ah! that is something else. People do not remember the amusing old stories.

Even the structure of contemporary music is not actually new. Atonality has its roots in the chromatic scale and in the chord of the Dominant Seventh; it has simply flowed on from those sources as naturally as more fa-



"MODERN MUSIC" IS NONSENSE

By DARIUS MILHAUD as told to Rose Heyblut

miliar harmonies have flowed from the diatonic scale. Can one reasonably say that one set of flowings is "better" than the other? Clinging only to what is known is like remaining in a prison for the love of the familiar walls! Words like "discordant" and "cacophonous" are entirely subjective terms. What sounds discordant to one set of ears (and to the musical potentialities inside them) sounds quite delightful to another.

Naturalness An Asset

In attempting to give advice to the young composer, I can set forth the only method I know—write what you feel and work hard. The young composer needs to learn the technique of composition, quite as he did in the eighteenth century, or in any century. This, of course, includes a careful study of older forms, and so on. With his tools in his hand and a genuine gift in his heart, he needs only to work hard at writing down what he has to say. The greatest mistake he can make is to try to be "different." That is simply cannot be done. You are as you are—you have your own thoughts and your own way of expressing them. To try to get away from that is like trying to change the color of your eyes. Indeed, saying what you have to say is the only excuse for composing! I do not believe that any reasonable person will spend months suffering over a score in order to hide what he really thinks and fall in with some fad of the moment.

The young composer may have some bad moments because of this age-old habit, on the part of listeners and critics, of clinging to what has been said and stopping short there. Then we hear of "revolutionary" music! The term has been (*Continued on Page 58*)

the close of World War I sought to break with tradition in favor of newer, more spontaneous tendencies in French music. By 1920 the group disbanded, but individual members continued to go their separate ways. Milhaud's varied performed works include ballet, opera, symphony, chamber music, incidental music, instrumental solos and songs.

ETUDE Musical Miscellany

By Nicolas Slonimsky

THE late Italian modernist, Alfredo Casella, drove in his newly acquired little automobile to a meeting of the Society of Italian Composers in Rome, just as Mascagni was entering the door from the street. "I bought this car from my earnings conducting your music," Casella told Mascagni with an amiable smile. "You are lucky," retorted Mascagni. "If I were to conduct your music, I would not be able to afford even a bicycle."

Another story about Casella concerns the use of polytonality in his symphonic and chamber music. He was asked how his ears could tolerate such discordant combinations. "It is very simple," Casella replied with mock seriousness. "My right ear is tuned in C, but my left ear is in D-flat. I hear in two keys at the same time, and polytonality is the natural result of this condition."

Henry Cowell, the formidable modernist who invented the tone clusters which are played on the keyboard of an unwilling piano with forearms and fists, recounts his experience at a concert he presented in Poland in the 1920's. He was introduced by a speaker, who, pointing at Henry Cowell, kept repeating words that sounded like "pants awful." Cowell stood the ordeal stoically without showing signs of dismay. After the concert he inquired of an English-speaking Pole the meaning of the strange phrase. "But this is your name!" exclaimed the Pole, "Pan Tsofel." Pan means Mr. in Polish, and the letter "c" is pronounced "ts" as in German. And the "w" has the sound between "f" and "v."

Ebenezer Prout, the author of famous books on counterpoint, harmony, applied forms, instrumentation, and practically every other subject of academic musical training, liked to indulge in frivolous treatment of serious musical matters. Thus he wrote a set of highly undignified lyrics for Bach's fugues. Here are some:

From Volume I

2. *C minor*. "John Sebastian Bach sat upon a tack, but he soon got up again with a howl."
7. *E-flat major*. "When I get aboard an ocean steamer, I begin to feel sick."
4. *A minor*. "On a bank of mud in the river Nile upon a summer morning, a little hippopotamus was eating bread and jam."
23. *B-flat major*. "A little three-part fugue, which a gentleman named Bach composed; there's a lot of triple counterpoint about it, but it isn't very difficult to play."

24. *B minor*. "The man was very drunk as to and fro, from right to left, along the road he staggered."

From Volume II

7. *E-flat major*. "Mary, my dear, bring the whiskey and water in, bring the whiskey and water in."
10. *E minor*. "As I rode in a penny bus going to the Mansion House off came a wheel! down went the bus! and all the passengers fell in a heap, on the floor of the rickety thing!"
11. *F major*. "Needles and pins, needles and pins! when a man's married his troubles begin."
22. *B-flat minor*. "Oh, dear! what shall I do? It's utterly impossible for me to play this horrid figure; I give it up."

During Rachmaninoff's last European tour in 1934, he was asked by a reporter of the "Nieuwe Rotterdamse Courant" why he sometimes did not follow the published text of his famous C-sharp Minor Prelude. He replied: "A composer is entitled to take such liberties. Critics and performers are always squabbling. In London, after I had played one of my own concertos, critics said that the tempi were all wrong!" He was also asked why he never played modern music beyond Debussy and Ravel, and he replied that he simply could not understand the later developments of dissonant harmony. Then he was asked whether his biography, published shortly before, was authoritative. Rachmaninoff remarked: "The writer states that I dictated it all myself. If so, something must have gone wrong with my mind at the time."

It is generally agreed that when a person buys a ticket for a concert, he cannot claim his money back even if he dislikes the program violently. But in one famous case a disgruntled listener demanded not only the price of the ticket, but the expenses incurred in travel to the theater. And he collected the money! The man (he deserves the immortality accorded to audacious souls) was one Prospero Bertani of Reggio, Italy, who made a journey to the nearby Parma to hear a performance of Verdi's "Aida." He did not like the opera, but went to hear it for a second time to give it another chance. However, his poor opinion of the work remained unchanged. Being a methodic man and possessing a logic of his own, he took pen in hand and wrote a letter to Verdi, in which he said:

May 7, 1872

Signor Verdi Gentilissimo: On the 2d inst. I proceeded to Parma attended either by the celestine opera "Aida," and half an hour before the curtain rose I occupied seat 120, expecting much entertainment. . . . After the opera was over, I inquired of myself whether I was satisfied, and received a negative answer. I returned to Reggio, and in the railway carriage listened to the passengers' opinions and agreed that "Aida" was a great opera. Then I determined to hear it anew, and on the 4th inst. journeyed to Parma again, and tried hard to get in without a seat, but was finally compelled on account of the crush to pay 5 lire for a stall, whence to watch the performance with comfort. Afterward I came to the conclusion that no number of the opera awakens enthusiasm or electricity, that without its spectacular incidents it would never be permitted to come to a finish, and that having been given in two or three theatres it would be consigned to the dust of the archives. Now, my dear Verdi, you cannot understand how vexed I am at having expended on these two occasions 32 lire, and especially when I remember that I am dependent on my family for support, the money laid out assumes the shape of horrible spectres and disturbs my peace of mind. Hence I look to you for a speedy reimbursement of my outlay. My account is as follows:

Railway, one trip to Parma.....	2.60	lire
Return.....	3.30	"
Seat at the theatre.....	8.00	"
Wretched supper at station.....	2.00	"
Total.....	15.90	lire
Same trip repeated.....	15.90	"
Total.....	31.80	lire

I hope that you will relieve my annoyance, and in this belief salute you heartily.

Bertani Prospero

Verdi was both astounded and amused by the letter. Fearing a hoax, he wrote to his publisher, Ricordi, to find out whether there was such a person, and to pay him the sum of 27.80 lire. "I am aware," wrote Verdi, "that this is not the entire amount he claims, but as for paying for his supper at the station, Oh, no! He could have had his supper at home." Verdi added one condition to the payment: that the man should promise not to go to any of Verdi's operas, or, if he did, to do so at his own risk. Ricordi found the man, paid him, and obtained the following receipt:

Reggio, May 15, 1872

The undersigned declares that having received from the maestro G. Verdi 27.80 lire in full reimbursement of two trips to Parma to listen to "Aida," the composer of which opera says I fit that I should be repaid for the journey, I am not having found the work to my liking. It is also understood that I shall not again hear any new operas by Maestro Verdi, save at my own expense, whatever my judgment as to their merits.

(Signed) Bertani Prospero

"I Used to Play Piano, But . . ."

By GENEVIEVE RIES YAW

"I'D GIVE anything to play the piano!" my neighbor, Mrs. Roberts, said wistfully. "I took lessons as a child, but now I can't play a note."

There it was again—a statement you and I have heard from neighbors, friends and business associates. It has made me wonder how many students who come to me for lessons will be playing in ten or twenty years.

In any other field, education's expected to last. We should not think big lig of mathematics teachers if grown-ups were to say, "I studied arithmetic as a child, but now I can't add up my laundry list." What would we think of our schools if a large proportion of pupils confessed: "I used to study reading and writing, but now I can't even sign my own name."

Education begins in school, but doesn't end there. In the same way, piano teachers ought to make sure their students will have music as a source of pleasure and gratification for life.

Few people will be able to "keep up their music" without interruption. Today's student is tomorrow's housewife or businessman. The pressure of a job or homemaking may leave no time for music-making. Young couples setting up housekeeping may not be able to afford a piano at first. In everyone's adult life there may be periods of musical backsliding. Therefore our aim should be to develop pianists who can weather interruptions in their music study without losing facility. This, I think, requires a different emphasis in piano teaching. I believe we should put more emphasis upon sight-reading, less upon memorizing half a dozen recital pieces.

Among adults I know who play the piano for their own enjoyment, some are college or conservatory products, while others have had almost no formal training. Regardless of musical background, however, they all have one thing in common: Whenever they have an opportunity they can sit down and play.

A housewife had practically no time for piano when her children were small. Now that they're in school we can hear her going through her favorite songs, spending pleasant hours at the piano. A facile sight-reader, she had been able to take up her music again without difficulty.

One of my students, an engineering undergraduate, has just returned from a year overseas, during which he had no opportunity to practice. When he came home he went immediately to the piano to play through his former repertoire and sight-read new pieces. He also had above-average reading ability.

Many experiences like this have convinced me that good sight-readers keep up their music longest. Yet as teachers we tend to neglect this side of piano study.

How many pianists can sight-read something as simple as a hymn-tune? High schools have many students who can play one or two difficult pieces well enough to enter—and win—solo competitions; yet the worry of many a high-school music teacher is to find students who can read well enough to accompany the glee club. And accompanying is fun, because here one has the pleasure of teamwork—the same pleasure he derives from performing in orchestra, band or chorus.



Genevieve Ries Yaw

Many of my happiest musical hours have come from ensemble playing with friends. That demands good sight-reading, because few adults have time to spend hours rehearsing in advance. When we have a free afternoon we want to start right off playing something. That means we must be able to read as we go.

Why do most teachers stress virtuosity and understress music reading? I believe there are two reasons: Lack of time and the need for acquiring a "good reputation."

In the weakly lesson the teacher must hear and correct the music the student has been

practicing during the previous week. He must assign a new lesson and be sure the student finds no pitfalls in it. He must work at ear training and harmony. In addition he must work toward the goal of public performance—the recital piece. Unfortunately the teacher's "good reputation" depends on how his student plays the recital piece. Consequently that gets the biggest share of the half-hour. The rest is crammed into whatever time is left.

If Mr. X's students at the end of five years can sit down and rattle off more difficult showpieces than Miss Y's, Mr. X is popularly judged the better teacher. Public demand is for fast progress and showy (though often inartistic) recitals. A teacher who works under that sort of pressure cannot develop good sight-readers. To become a good reader one must play pages of new music every week. One can't do that if one spends six months of the year concentrating on a single recital piece.

Many teachers maintain these "show-window" recitals are necessary to survive, since they keep student and parent interest alive. But if the center of interest is the temporary limelight of the recital rather than enjoyment of the piano, haven't we failed as music teachers?

Also, I have found that as a means of arousing interest in piano, informal student get-togethers at home are more effective than stiff, amateur recitals which have the manner but not the quality of professional ones.

Often in our home a dozen of my college students, engineers and science majors, turn up on Sunday afternoon to play for us and each other. We begin with a planned program from 3:00 to 3:45. Usually the cookies and ginger ale are gone by 4:15. An hour and a half later, however, some students are still talking music, playing old pieces and reading through new ones. We enjoy the informal music-making as much as we do the "recital."

A big advantage of this sort of visiting-playing recital is that it's a good way to keep posted on music in general. We enjoy discussing the local concert series. We exchange information about good musical radio programs we have discovered, or articles about music we think others would enjoy.

For younger students, too, musical parties can be more enjoyable than conventional recitals. Parents and friends can be included too. The children should be in a congenial age-group, and it's better to have those together who are playing approximately the same grade of music. If the teacher can arrange his schedule properly, musical parties can be held at lesson time.

It is the joint responsibility of parents and teachers to keep alive the student's pleasure in music. The teacher must give the student a wide knowledge of music, but must make the training a pleasure instead of a tedious chore.

By making music a pleasure rather than a task, it may be possible for us as teachers to do something about the adult who says, "I used to play, the piano, but . . ." Let us try, through cooperation between parents, pupils and teachers, to reduce this pianistic mortality rate in the very near future!



Good Dancers are GOOD MUSICIANS

By PATRICIA BOWMAN as told to STEPHEN WEST

WHILE everyone knows that dancing is performed to music, few people realize the singularly close bonds which unify—or should unify!—the work of the dancer and the musician. In the earliest history of art, music and dancing were almost synonymous human expressions; and, as we make a rapid survey of later development, we find that much of the greatest classical music was written in dance forms. I have heard a famous pianist say that one cannot give a truly musical and pianistic performance of a Bach Suite without being able to perform (no matter how crudely!) the actual dance steps of gigue, sarabande, courante, minuet, and so on. On the other hand, the dancer must know music! An early study of the piano is almost a necessity for anyone who aspires to dance, for in this way one becomes familiar with the musical elements of rhythm, melody, harmony, and timing, as well as phrasing and the projection of meaning. I have never yet found a really good dancer who was not also an innately musical person, with a better-than-average ear.

The chief musical value, for the dancer, is, of course, rhythm. One must know the various rhythms—waltz, polka, mazurka, gallop, gavotte, minuet—not only as patterns but as integral rhythmic unities—the differences

among them, why they are what they are, and so on. This, of course, is vastly different from making steps; one must actually know the inner meaning of the various rhythmic forms. To the dancer, melody is really her theme, her style—the thing that decides her best effects. I cannot do my best with music that is unsympathetic to me. This matter of sympathy, or style, naturally involves a close familiarity with the various styles or schools of music (which we express in motion just as the musician expresses them in phrasing and interpretation). Hence, the dancer must make a thorough study of style, from Bach to the ultra-moderns, quite as the musician does. Even harmony has significance for the dancer, since it is sometimes necessary to dance to a contrapuntal theme which develops across the melody proper. While it is not actually necessary for the dancer to read scores, it would be a tremendous help to be able to do so. Thus, the dancer must take the time to make herself into something more than a passively good musician!

Looking at the question from the musician's point of view, there is a good career opportunity, to-day, in dance accompanying—either as rehearsal pianist or as conductor. Taking for granted that such a career-aspirant is a well-trained musician, let us examine the

qualities he should bring to his work. He should be an extraordinarily good sight-reader since, in playing for the dance, he is constantly faced with the interpretation of all possible kinds of music. For this same reason, too, he should be intimately acquainted with musical styles, giving just the proper tone and expression to Mozart, to Beethoven, to Chopin, to Brahms, and never confusing them. In third place, he should acquaint himself sufficiently with the whole form of the dance, so that he is aware of the dancer's physical needs and techniques—quite as the opera conductor or pianist studies the vocal needs of the singer in order to achieve better performance.

Too Few Pianists Have Dance Knowledge

The greatest difficulty in getting a really good dance pianist is that so many (all of them good pianists from a purely pianistic point of view!) lack this fundamental knowledge of the physical functions of dancing. It is not enough to keep to the beat—indeed, a too-mechanical beat destroys quality. The dancer, like the singer, bases all work on breathing. Between phrases, we require a *Luftpause*—just the least, slightest relaxing

of the metronomic rhythm, not to be noticed by the audience as an open, definite pause, but which still must be there to enable us to breathe, to give us the little edge or lift with which to go on. When the dance accompanist lacks this sense of the dancer's bodily needs, it is quite impossible to smooth out rhythms with him. You ask him to take a phrase a bit more slowly, and he goes too slowly—you ask him to bring it up a bit, and he rushes you! Only the accompanist who understands the dancer's physical needs can give the proper support. That is why the best dance conductors are those who, at one time or another, did service as dance pianists.

The Dance Conductor's Requirements

The chief need of the dance conductor is that he shall keep his scores in his head, rather than keeping his head in his score! The dancer must have quite complete rapport with her conductor—he must watch her as closely as an operatic conductor watches his singers. The best conductor I ever had was so completely familiar with his scores that he never looked at them. By watching his dancers, he could tell exactly what to do—where to accelerate, where to retard, always in harmony with the dancer's needs. Indeed, he could tell, just by looking, whether the dancer was tired, happy, excited, or suffering from a dose of overeating! What with the recent and encouraging increase in dance interest in this country; what with the many dance companies, concerts, schools, and studios (many of the latter giving four and five classes a day), there is a very real field in dance accompanying. But here, (as in every other artistic calling), there is room only for those who know what they are about. Thus, my advice to aspiring pianists and conductors is—know your styles, know your scores, and make it your business to know what dancing means!

Believing, as I do, that both music and dancing could be richly served by a closer integration, I have frequently wondered why the many music studios in our great land and the many dancing studios do not develop some means of working more closely together.

Would it not be a splendid thing if these students could get together, occasionally, to explore the many points of common interest that unite their respective fields of work? There is hardly a community that does not have both a music school (or studio) and a dance class. Naturally, their goals are different, they are maintained by different teachers, and so on; still, it should be readily possible for these teachers to get together and plan, let us say, a joint recital. The first, and most obvious advantage would be, quite simply, a more varied recital program. But the advantages I have in mind would go much further than that! The young musicians would have a chance to accompany, to work with their dance colleagues—they would perfect ensemble coordination, they would be made more aware of phrasing, they would develop a sense of timing, of rhythm. The dancers, on the

other hand, would learn much more of music, of musical approaches, of musical elements. And few people realize how important is this combination of dramatic and musical skills to a finished performance.

An Experiment in Art-Unification

When, in my work with various opera or operetta companies, I have mounted the stage to work with the local chorus, I have often been surprised to note how beautifully these young people sing—and how little they know about handling themselves, their bodies, on a stage! When a scene occurs in which members of the chorus have to stand, to walk about, to greet each other, to invite each other to waltz, it is really surprising to observe how little able they are to move their bodies! Dramatic coaching can help this, of course, but many young singers are not able to afford it. How fine it would be if, from their earliest study—years onward, they could get the feeling of the stage, of the use of the body, in an easy association with young dancers—their friends and fellow-students—whose own work would not only transmit certain values to them, but would also be enriched by contact with their musicianship. Further, such an extra-curricular association of local cultural forces could bear fruit in helping to publicize the respective teachers and their work in a way that would be valuable to the community as a whole.

Smaller cities, where music and dance are not already joined under the roof of one school or conservatory (as they frequently are in the larger centers) would benefit enormously from this association. However the juncture is made, I believe that the idea itself deserves some thought. Since music and the dance cannot exist separately (certainly, they cannot do so on the career level, for the dancer must know music, and the aspirant to the musical stage must have a knowledge of using the body), and since, at some time or other in their respective trainings, the dancer studies music and the musician studies rhythms and physical grace, what better start could be made than one which brings the two together. Informally, a better integration of the arts, designed ultimately to help the teachers and the communities quite as much as the young students themselves?

There can be no doubt that the average American citizen is becoming more and more conscious of the sheer beauty and spiritual release of good dancing to good music. If proof were needed, I would have only to cite the tastes of the patrons of the Radio City Music Hall, where the number of people who attend a show in two weeks is greater than the population of most of our smaller towns. At the Music Hall, I danced to music by Chopin, Gounod, Massenet, Tchaikovsky, Debussy, Glazounoff, Glinka, Rachmaninoff, Moussorgsky, and Strauss. No "popular" strains could have pleased the audience better. It is a splendid thing that music-plus-dancing can receive such a welcome by the millions. Let us carry the work further by combining the two from the very start!

A Boston Musical Radio Census

RADIO station WBMS in Boston, Massachusetts, undertook a poll to determine the musical tastes of its listeners. They were requested to state their favorite composers, symphonies and operas. The survey lasted four months, and the results came from the station's monthly program subscribers. Out of twelve thousand votes, the results are unusual for conservative Boston.

The composers most demanded were:

Beethoven	2,376	Berlioz	66
Mozart	1,602	DeFalla	56
Brahms	1,244	Prokofiev	52
Bach	1,162	Gounod	50
Tchaikovsky	892	Khatchaturian	48
Wagner	690	Rossini	48
Haydn	622	Ravel	38
Handel	312	Franck	34
Mendelssohn	308	Copland	34
Schubert	256	Britten	32
Chopin	250	Bizet	32
Puccini	230	Verdi	20
Vesali	204	Williams	20
Rachmaninoff	170	Ollsen	18
Richard		Debussy	18
Strauss	170	Auber	18
Grieg	156	Saint-Saëns	18
List	154	Friml	18
Rimsky-		Coates	18
Korsakoff	140	Romberg	16
Debussy	126	Cordelli	16
Johann		Lehar	16
Strauss	100	Kalman	16
Gershwin	96	Gilbert &	
Sibelius	94	Sullivan	16
Schumann	92	Shostakovich	16
Debussy	74	Smetana	16
Victor Herbert	72	Stravinsky	16
TOTAL		12,412	

Naturally the votes were influenced by the number and frequency of the performances heard over the air. Yet the results are significant and represent in some measure a cross-section of musical taste as well as familiarity with musical literature. Thus, we find in Boston at least, that Beethoven is nearly seven times as popular as Debussy, and two hundred and eleven times as much in demand as Shostakovich, Smetana and Stravinsky. On the other hand, the young Khatchaturian, composer of the *Sabre Dance*, a comparative newcomer with modern tendencies, is voted three times as popular as the great master, Stravinsky. This, however, is based on the sensational success of one of his compositions. Again, the poll shows that Victor Herbert leads such masters as Berlioz, deFalla, Prokofiev, Gounod, Rossini, Ravel, Delius and Saint-Saëns. And this was in Boston!

Born in Washington, D. C., Patricia Bowman has appeared as prima ballerina at Radio City Music Hall and with lead-

ing ballet companies here and abroad. A delicate child, Miss Bowman began dance lessons at the age of seven to build up

her health. She studied with Michel Fokine and with Legat in London, Egorova in Paris and Margaret Wallmann in Berlin.



The TEACHER'S ROUND TABLE

Conducted by MAURICE DUMESNIL, Mus. Doc.

Eminent French-American Pianist,
Conductor, Lecturer, and Teacher

Musical Thesaurus

Recently a friend of mine gave me as a birthday present the "Thesaurus of Scales and Melodic Patterns" by Nicolas Slonimsky. It looks very interesting but I am somewhat puzzled by it. I am an advanced pianist and I also study composition. Any suggestion from you will be greatly appreciated.

—(Miss) E. L. H., Massachusetts

I know the "Thesaurus" and find it one of the most thought provoking, valuable publications offered to the musical public in many years. The author, Nicolas Slonimsky, needs no introduction to ETUDE readers who enjoy his "Miscellany" full of information and anecdotes written with fluency and a refreshing sense of humor. But Mr. Slonimsky is above all an explorer of new musical resources, an investigator of hitherto unknown possibilities, a scientist who can dissect the fundamental forms of scale-making and develop them into thousands upon thousands of permutations. In fact, he shows us that the number of possible scale patterns is practically inexhaustible. His work is a logical sequence along the path already explored by Busoni, whose research in this respect has not been given yet the attention which it deserves; and Schoenberg, whose twelve tone technique of composition is based on permutations of the Semitone scale.

The "Thesaurus," with its monumental compilation of unfamiliar patterns, will be a precious reference book for advanced pianists who will find many of them helpful in developing a superior technique, not through "short cuts" but through intelligent practice. Only recently in the Round Table of March 1949, I pointed out the immense technical value of polytonal scales submitting both fingers and mind to the acid test of working in opposite directions. Thus an aural and physical flexibility is developed, which it would be difficult to acquire otherwise. And in my Piano Clinics, I always emphasize the need of lateral drilling of fingers and wrists in order to gain wider stretch, better legato, and a general sense of security, all combining to permit an easier mastery of technical problems met in the most arduous works of the classical and contemporary repertoire.

Similar principles are available in many of the scales and arpeggios of the "Thesaurus." Each pianist or teacher can use his discrimination in selecting those which are best adapted to his own, or his disciples' needs.

The "Thesaurus" is presented in elaborate, almost luxurious fashion; consequently its

price is proportionately high and probably above the budget of the average piano student. But since few public libraries could afford to be without at least one copy, it should be practicable for all those interested to consult it at some time.

According to statements by the publishers and several authorities, the "Thesaurus" also contains stimulating thematic ideas which can be developed by composers and arrangers into formal compositions in the modern manner. Perhaps so, but this is another story. Those using it for that purpose must have, first of all, ideas and "something to say", for when the creative issue is at stake, ingenuity and scientific craftsmanship can be no substitutes for the God-given Inspiration which now as in the past is at the root of all music that endures.

Wants Piano Duets

I would appreciate some suggestions concerning four hand playing, on one, and two pianos. I have Mozart's D major Sonata, also Grieg's second piano part to others of Mozart's Sonatas, but that is above the level of my little students. I want something really easy. Thank you.—(Miss) H. W., California.

How wise you are to start training your early grade pupils in ensemble playing! Nothing could be more valuable, for in addition to being fun, it stimulates the student to greater concentration when practicing alone, and he soon learns the value of accuracy both in playing correct notes and keeping time. This in turn prepares him already for chamber music performance later on.

I can recommend "Let's Play Duets," by Sarah Louise Dittenbaver, as an excellent elementary book which will awaken and hold all children's interest. These twelve short sketches with words are cleverly written, and most of the melodies can be sung. The original French words of *Brother John* are also printed next to the English text, and the little *Lullaby* (ten measures only!) is the popular nursery rhyme *Dodo, l'Enfant* do used by none less than Debussy himself in *Jimbo's Lullaby* ("Children's Corner").

For two pianos, don't miss the second part written to Streabog's "Twelve Easy and Melodious Studies," Op. 64 by Basil D. Gauntlett. Here is a clever adaptation, designed to amplify, melodically and harmonically, the attractive Streabog etudes which for so many years have been a must in the pianistic diet of the early grades.



Correspondents with this Department are requested to limit letters to 150 words

Basil Gauntlett, as you probably know, was that splendid musician and great gentleman who after studying with I. Philipp in Paris came to Columbia, Missouri, and spent the thirty-five years of his teaching career building up the music department of Stephens College. He will be remembered as a pedagogue of high attainments, a tireless worker, and an excellent composer whose extreme modesty prevented his works from reaching the public at large.

The above numbers can be purchased from the publishers of ETUDE.

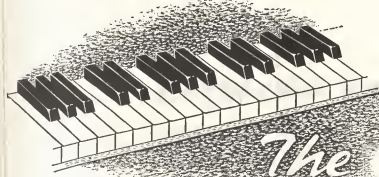
Adapt Yourself

During the last season I went up North to give a recital in a large College of Education. Upon my arrival I called at the Auditorium in order to try the piano. There I found a much disturbed man: the piano tuner. He had just finished his work and was awaiting me. While I ran through a couple of my pieces he stood by with a worried look on his face.

"How do you like the piano?" he asked after I concluded.

"Fine," I said. "This is a beautiful concert grand. You did a wonderful job, for which I thank you very much."

The excellent man could have been knocked over with a feather on hearing this. A broad smile surged all over his face and he shook my hand effusively. Then I learned the reason of what had been a deep concern to him. Two young (Continued on Page 52)



The PIANIST'S PAGE

by GUY MAIER, Mus. Doc.
Noted Pianist and Music Educator

New Materials for the New Season

AT THE beginning of the teaching season do you outline each student's repertoire of technique, studies and pieces for the entire year? It is by far the best plan, and is followed by outstanding teachers everywhere with great success.

Each pupil's list should include one or two waltzes. No other form equals a good waltz in developing the live, "moving" quality so necessary to the vital performance of all music. The rhythm of its lifting bass and its lilting two-measure swing is so infectious that even the stiffest arms of the woodenest pupil cannot resist it. To obtain the *lift* it is only necessary to feel a kind of silent brushing of the piano keys in the bass accompaniment between "one" and "two"—or a light swoop of the hand upward toward the body from "one" to "two." The second count of each measure is played slightly too early, and the third count a bit too late. The waltz *lift* comes from stressing the first count of every second measure only. Some waltzes stress the first, third, fifth, and so on measures, others the second, fourth and sixth. Curiously enough, the stress is more often found on the second, fourth, and so on measures. . . . Examples: "Blue Danube" Waltz; Chopin, Valse Brillante in A-flat Major, Op. 34, No. 2; Chopin Waltz in A-flat Major, Op. 69, No. 1. A good example of the one, three measure stress is Chopin's C-sharp Minor Waltz Op. 64, No. 2.

New Waltzes

For fresh, original Waltz material Presser-Ditson are tops. Each year you can depend on them to publish many intriguing waltzes in all grades and styles. This season again their list is especially rich in easy and moderately difficult pieces in three-four rhythm. . . . These are all so good that it is hard to choose. Here are 10 you won't go wrong with any of them:

Lane, *Sails on a Silvery Sea*; and Stevens, *Moonlight on the Ice* are both charming, short second year cross-hands-*arpeggio* waltzes. For dreamy (and lovely) third year waltzes you have Oberg's *The Graceful Swan*; Oberg's *Lingering Memories*, Lewis' *Asiala Trail*, King's *Dancing in a Dream*, George's *Gay Ballerina*, and Dungan's *Pink Ballet*. An embarrassment of riches, isn't it? . . . No other publishers are so aware of the importance and

value of such lilting waltzes from the so-called "Valse Lente" and "Valse Rubato" to the brilliant species.

There are two new waltzes by our old favorite, Federer, for fourth or fifth year—*Long Ago in Old Vienna*, and *Memories of Vienna*—which make even my old heart beat faster in nostalgic remembrance. And for good measure there is also Abram Chasin's brilliant concert version for two pianos four hands of themes from Strauss' "Fledermaus." All the well known piano teams (I despise the appellation "duo-pianists") ought to play it. But look out! It's a difficult task for even twenty most expert fingers.

Other excellent two-piano four-hand pieces on the Presser list are Ogle's second piano part to the third movement (Allegro) of Beethoven's Sonata, Op. 7 (fifth year), and Gauntlett's arrangement of the *Habaiera* from "Carmen" (third year) and his arrangement of the *Gypsy Song* from "Carmen" (early advanced) which my wife and I have played at almost every concert for three years.

New Volumes

At last we have an imaginative and thoroughly sound presentation of how to play embellishments, particularly the Bach "ornaments" by Louise Robyn. A maiden appropriately named "Grace" is followed from the cradle to marriage and then to her first, second and twin children, with birthday parties and visits by grandparents all thrown in—told in a set of simple, embellishing variation pieces on a theme of antique flavor. Robyn's "The Ornament Family" (third year) is a "must" for all teachers and students (that means everybody!) who need concise explanations of embellishments. It is a unique book.

Our friend, Ada Richter, is in the front line with the second volume of "My Everyday Hymn Book," (first and second year) even better, I think, than Volume I. For your Christmas party Miss Richter offers the old "Christmas"; its eleven well-known tunes (second year) are related to the story, and are charmingly illustrated.

Then there is a useful volume by Ella Ketterer, another favorite, of 32 "Short Classics Young People Like" (third year) which I recommend warmly.

And if you haven't played over Franz



Mittler's "Gems from Gilbert and Sullivan" (fourth year), you've missed a treat! It's by far the best G. & S. potpourri I've ever seen. Even I, who am not a Gilbert and Sullivan fan, could not close the book until I had played to the end.

I have always fought for the teaching of harmony first through the medium of the keyboard. . . . (It's been quite a battle, too!) . . . And now, I think the first round of the fight is won by Margaret Lowry's excellent "Keyboard Approach to Harmony." It's a very unstuffy book; you'll probably want to start several Keyboard Harmony classes if you examine it. It would be good for you, too, to put yourself through its pages!

Since my first Chopin Prelude "lessons" appeared in the ETUDE in the early '40s requests have been coming in for their publication in permanent form. So now, you have available all of the twenty-five Preludes in one volume, each prelude with its separate lesson. Some of the lessons have been revised, so don't be surprised by the changes! This volume is certainly a "must" for you and your students.

Basil Gauntlett has written some beautiful second piano parts to Streabog's "Twelve Easy and Melodious" (Continued on Page 58)

Questions and ANSWERS

Conducted by KARL W. GEHRKENS, Mus. Doc.

Professor Emeritus, Oberlin College
Music Editor, Webster's New International Dictionary

Assisted by
Professor Robert A. Melcher
Oberlin College

Rhythm in Czerny Etudes

Q. How does one play the right-hand part of No. 26 from Czerny's *School of Velocity*, Op. 299? There are sometimes 8, 9, 10, 11, 12, or 13 notes in the right hand against three in the left.

—E. N. M.

A. The right-hand part must be played as smoothly as possible. The groups of 9 and 12 make no trouble, as they divide evenly into smaller groups of 3 and 4 notes, respectively. In practicing the other groups it will be best at first to divide them into smaller groups of varying numbers. This can be done in either of the following ways:

Groups of 8 = 2, 3, 3 or

3, 2, 3

Groups of 10 = 3, 3, 4 or

3, 4, 3

Groups of 11 = 3, 4, 4 or

4, 3, 4

Groups of 13 = 4, 4, 5 or

4, 5, 4

In general I would prefer the second arrangement, especially for the groups of 10 and 13. If you have two slower groups and then a faster one, the effect will be that of a rush at the end.

After you have mastered this version, relax the strictness of the right-hand rhythm, and you should be able to play the entire groups absolutely evenly.

—R. M.

Shall I Stop Lessons?

Q. 1. Do you not think it a good idea for an advanced student to stop lessons every two years and work up half-learned material?

2. What is the best way to work up to the last movement of the "Sonata in B-flat Minor" by Chopin? As it represents the vial over the graves, it must have < >. Would you work it by phrases or by M.M. time? What would be the finished M.M. marking?

3. Kindly give me the M.M. marking for the following compositions:

a) *Etude*, Op. 25, No. 11, by Chopin

b) *Fantasia and Fugue in G Minor*, by Bach-Lied

c) *Irishlirer*, by Liszt

My copy of the last named composition gives ♩=120-126. This is not had for the first page, but for me it is impossible after that. Would ♩=108 be too slow?

—E. G. P.

A. 1. I heartily agree with you about working up half-learned material, but why stop lessons in order to do it? In general I believe it better to keep on working at a composition until it is thoroughly learned, although sometimes even a fine teacher will have his pupil lay aside some composition for a time, either because it was too hard for him in the first place, or because he has "gone stale" on it. But, frankly, I don't see why the pupil should stop lessons in order to do this; in fact, I should think it far better to go on studying, but to take up some fresh—and probably easier!—material.

2. Some pianists play this movement "pp" all the way through; others vary the dynamics as you have indicated. Dynamic changes, if made, must be done through the natural rise and fall of the phrases, not by varying the tempo. All artists do not choose the same tempo for this movement; some play it rather deliberately, others, such as Horowitz, take it at a tremendous pace. Since this music is a total picture, it may be interpreted as the performer feels it; it can be done in a dozen different ways, and each way is effective. But whatever the tempo chosen, it must be kept steady. I believe you will find ♩=88 to be a sane rate of speed.

3. a) I would recommend ♩=60. Most editors give ♩=69, but that is too fast for most pianists.

b) The first part must be kept very flexible. Keep it at about ♩=54-60. For the fugue ♩=100.

c) ♩=108 is possible, but too slow to give the true shimmer of tone that this composition demands. At that tempo each individual note will stand out, and that is not the desired effect. The marking given in your copy is correct. So keep on practicing it until you can play it at least up to ♩=112 or 116.

The metronome is primarily a device for enabling the performer to find the correct tempo of a composition, and it should be used very little, if at all, during regular practice.

—R. M. and K. G.

The Acciaccatura in a Trill

Q. 1. When the acciaccatura appears on the same degree of the staff as the principal note in a trill, as for example in Chopin's *Polska*, Op. 53, measure 32-36, and 47, should the grace note

be played as taking the place of the principal note or should both be struck?

2. Do notes always have the beat unit, such as *Allegro con brio* M.M. ♩=108? In other words, would all of the notes in a measure be played in the time of one beat at this given tempo?

—H. J. S.

A. 1. An acciaccatura is often placed before a trill merely to indicate the pitch on which the trill is to begin. Some pianists so interpret the notation of this particular passage. Others play the acciaccatura and then start the trill on the principal note. This creates the effect of a repeated note, and is much more brilliant, but also much more difficult to perform. If your technique is up to the latter, I would recommend that interpretation; if not, the former is perfectly good. In either case, the trill must start on the principal note, not on the note above, in order not to obscure the melodic line.

2. When the metronome marking ♩=108 is given, there should be one click for each half-note, or for as many notes as would equal a half-note, regardless of what the measure sign is. Only in ¾ or ½ measure would all the notes of the measure be played to one click. In ¾ or ½ there would be two clicks to a measure, in ¾, three clicks to a measure, and so forth.

—R. M.

WHAT MAKES A COMPOSER GREAT?

By SOULIMA STRAVINSKY as told to Gunnar Asklund.



Soulima Stravinsky

A MUSICIAN who is the son of a great musician sometimes finds himself confronted with an embarrassing situation.

People ask about my background, my early home life, expecting, no doubt, to hear glowing accounts of all the things that make an artist's household different from the ordinary home. The fact is that growing up in such a household, I had no idea that it was "different!" It was simply home. It was the natural, taken-for-granted course of events to hear music at all times, to encounter distinguished visitors, to live in an atmosphere of intellectual striving. At home, my father never taught us. He was, of course, interested in our musical welfare and (again, of course!) we absorbed musical values simply from being near him, although he always worked privately at his compositions in a room at the end of the apartment where his playing (he always composes at the piano) could not be heard or interfered with. I began piano study at the age of five, in much the way that any child learns to play. I loved it, but in those days my great hope was to become a painter. My brother, seven years my senior, had decided, at the age of twelve, to become a composer. We used to quarrel about the respective merits of our future callings! To-day, my brother is a painter while I am a pianist and composer!

I first awakened to musical responsibility at the age of twelve. We were then living in Biarritz and though I had a teacher, there was nothing markedly distinguished about his method. I learned my lessons, played jazz, improvised, and amused myself musically. Then my grandmother, my father's mother who had lived all her life in an atmosphere of musical integrity, came to visit us. Hearing me play, she was horrified. She said I had talent and must be put to work! It was all very well to play at the piano, but it was better really to learn to play piano! There was a family discussion as to what to do with me, and the problem to send me for serious study; but I solved the problem by deciding to stop "playing" and to work by myself. For six months, I put myself through the most exacting course of study of Czerny, and thus laid the foundations of a sound technique. In the years since then, I have grown to believe that the best kind of study is that in which the student reaches out, not merely to absorb

instruction, but to help himself—with his mind, his ear, his taste, as well as with his playing fingers.

Studies with Philipp

This was again made dear to me when I studied with Isidor Philipp, in Paris. I wished to strengthen my technique, and I learned from that splendid master a number of valuable ideas—never the mere "tricks" that seek to cover up deficiencies, but the sort of thoughtful ingenious self-help that probes to the core of basic problems. For instance: I asked Maître Philipp to show me how to play my father's "Petrushka," a difficult work with many quick leaps of chords and octaves which, if not exactly played, could ruin the work. To overcome the problem of those leaps Philipp advised me to place two books between my body and my upper arm, and to play the passages thirty times, working from my elbows only. This, of course, was much more difficult than playing with the full arm! The result was that, when I had performed this "trick" thirty times, the normal playing seemed, by comparison, very simple! Thus the leap-problem was mastered, and I made no mistakes!

This principle of solving a problem by making it harder and then conquering the extra difficulties is a very helpful one in all kinds of playing. In practicing scales, for example, I often cross my hands; or vary the rhythm (always trying to bring out of the familiar material some kind of variety which keeps the mind alert, and which may even result in bringing to light some problem not discovered before). Another excellent trick is to transpose a scale (or a simple exercise) one half-tone, and then to play it with exactly the same fingering the original form de-

manded. The scale of C major has its particular fingering, and the scale of C-sharp major has its own fingering. The trick consists in playing the scale of C-sharp with the fingering of the scale of C. The student who invents little helps of this kind for himself, will find not only his technique, but his entire musical thought progressing. It is rather mechanical to play familiar chords or octaves for half an hour at a time. Try to work out new chord patterns of your own, basing their shape upon your finger needs—that is to say, strengthen your fourth finger by seeking chords that will give it the most stretch and the most play.

The Advantage of Self-Help

Self-help can overcome most technical problems. Take the matter of hand structure; the large hand that releases full body weight has a natural advantage, on the keyboard, over the small, light hand—but the hand of less weight can be trained to release full tone. This is accomplished, less by hand exercises than by alertness of ear. One should never play a single note without being fully aware of the way that note is to sound. By training the ear, alertly, to the sound one wishes to produce, the hands will follow of themselves. Similarly in the matter of rhythm—the source of far more pianistic errors than the average student supposes. Here the trick is, not to insist too mechanically upon the beats of the individual measures, but to follow the rhythmic flow of the phrase. Also, the student should remember that the rests—the silences—of music have exactly the same importance, in the phrase, as the notes themselves. It is a good thing, too (although not an easy one), to try to adapt one's breathing to the rhythmic flow of the phrase.

The music of our home always reflected my father's great love for the classics—this despite the fact that Stravinsky was then hailed as a "revolutionary modern." Actually, he never was that! This term, "modern," is confusing. Does it mean anything that is contemporary, or merely something that reflects a particular and new trend? In either case, the word "modern" (Continued on Page 54)

Soulima Stravinsky, son of composer Igor Stravinsky, is a well-known pianist in his own right. He is recognized as the authoritative interpreter of his father's works. Despite his Russian heritage, the younger Stravinsky has never been in Russia. He was born in Lausanne, Switzerland, and educated chiefly in France. He studied under Alexander Napravnik, Nadia Boulanger and Isidor Philipp. He made his debut in this country during the 1948-49 season.

Don't Worry about the next Depression

INFLATION? DEFLATION? HIGH COST OF LIVING!

Here's how one teacher
Solved the Problem

By QUAINANCE LEITH*

IT HAS been the experience of a great many teachers that at times of depression and deflation the general public seems to turn to more serious things, and business reports that music sales are likely to increase rather than decrease at such a period. However, these depressions are no longer a cause of worry to me. I have learned how to beat them and also provide myself and family with many things we could not otherwise afford. Now when some mother tells me that Janie or Tommy will have to stop taking lessons for a while as the money is needed for something else, right then I begin to inquire what they have to barter for their lessons.

My discovery of barter as a substitute for cash began when a dressmaker said to me one day, "I do wish I could spare the money to take some piano lessons." I suggested, "Why not do some sewing for me in return for being taught?"

It was arranged, and since then I have bartered piano lessons for a great variety of commodities.

I am perfectly capable of doing every kind of work required to care for my home and family, and until I began to barter I did these things myself, rather than spend the money earned by teaching, to have them done. There were so many other places to use that money.

An Unexpected Asset

At first I feared this bartering might cheapen my lessons in the estimation of my other pupils, but I soon found it so satisfactory and such an asset that I was glad to have it known, and mothers came to me offering to do all kinds of work in return for lessons for their children.

I found that it not only conserved my strength but gave me time for more cash pupils if I gave a lesson or two each week in return for having my weekly cleaning done. Sometimes, at first, the cleaners' way of doing was not so satisfactory, but after I had spent a time or two working with them, they were

trained to do as I wished. One of these women declared that she too was being taught, as well as her child.

Another mother did my washing and ironing in her own home. It was a great relief to strike "blue Monday" off the calendar in our home. I also bartered lessons for a young schoolgirl to do my baby sitting.

In the beginning I bartered for only such services as would lighten the work in my home. Gradually, however, my field broadened. I taught the son of the piano tuner in return for having my piano thoroughly overhauled, reconditioned, and kept in tune. A neighbor had some beautiful antiques which I had long coveted; I offered lessons in payment for them. We were both pleased at the fair exchange. Violin lessons for my daughter were paid for in the same manner.

An experienced typist did my secretarial work, and, as I had a great amount of it to do, that gave me still more leisure time each week for her lesson. A woman who had a small dry goods store was delighted to have me take her merchandise in exchange for teaching her two daughters. She reasoned she was getting the lessons at a reduced price because of the profit she made on the goods.

Another of my acquisitions through barter is a large beveled plate glass mirror. It was in the home of a pupil whose father was an expert in this work, and I admired it greatly. Later when he had his daughter ask if I would teach him, I consented only if I might have the mirror in payment.

For a long time my family dined sumptuously one night each week at one of the best restaurants in the city where we were living, in return for lessons given the owner and his daughter; and we were furnished the most delicious home baked bread and Swedish pastries by another pupil.

Lessons for Produce

I cast longing eyes at the surplus vegetables and fruits going to waste in the gardens of some farm families whom I knew, and persuaded them to turn this surplus into piano lessons for their children. They had never sold these things on the market and thought them of little value. We were delighted to have

them brought to us fresher than they could be bought in the market.

You can see that I was really conducting a Woman's Exchange with no cause for anxiety that my offering should lack for customers. Do not get the idea that all my pupils paid in this manner. I had a large class which was strictly on a cash basis, but it certainly was gratifying not to be obliged to use it for items I could get for exchange.

The barter portion of my class always seemed to be connected with business that thrived during prolonged depressions. There was a time when one of the firms had a strike. The fathers of some of my pupils were temporarily unemployed. They were carpenters and others in the building crafts. I hunted up a house that was for rent at a very low price because of its rundown condition and got these men to work on it. I had some remodeling done, as well as papering and painting of all the rooms, and the men were glad to use their idle time to pay for lessons many months in advance.

The improvement in the appearance of the house was so great that when better times returned it sold readily—and we had to hunt another place in which to live. Another time while living in an apartment I wanted the landlord to repaper and paint the woodwork in three rooms. He refused and I decided to have it done myself. At that time there were some of my pupils whose fathers were of these crafts, but I just couldn't give up the idea of bartering for having it done.

A Fair Exchange

I took the classified section of the telephone directory and went down the list alphabetically of those who did painting and papering. I avoided the large firms, called only those whose address showed it was a home where the wife would likely receive calls and take orders for work to be done. I had not gone far in the list until I found a mother who was anxious to have two daughters study piano. She said her husband would do the work if I would pay for the material, which he would furnish at wholesale cost. This I gladly agreed to do as the price of the materials was small com. (Continued on Page 52)



THE TABERNACLE ORGAN IN SALT LAKE CITY

By ALEXANDER McCURDY

A MILESTONE has been reached in organ building in this country, if not in the world, in the recent completion of the rebuilding of the magnificent organ in the Salt Lake Tabernacle. It is certainly the most outstanding example of great organ building of its type in our generation in this country.

The story of the organ is a romance in itself, a romance so unusual that I was inspired to make a special trip to Salt Lake City during last May just to spend some time hearing, playing and inspecting this remarkable instrument.

No matter what your faith may be, you cannot fail to be impressed by the tremendous courage and struggle of the Mormon people in their dramatic flight from New York through Ohio, Illinois, Missouri and other states to their final haven in Utah.

The Tabernacle itself is a most unusual building. Its acoustics are altogether unlike anything I have ever heard. In that respect it is the type of thing that is a dream to every organ builder and every organist. It was erected in the days of President Brigham Young.

In order to give an idea of what kind of a structure he wanted, Brigham Young raised his umbrella and said to the architect, "I should like to have you design the structure

with a dome like this umbrella, to seat from eight to ten thousand people. There we shall preach the gospel and produce music to touch the very hearts and lives of our people."

That was over 80 years ago. He certainly could have had no idea that through the radio the music of the Tabernacle organ and the Tabernacle Choir would reach out to millions and millions of people of all faiths.

The unique Tabernacle may be likened to a gigantic bass viol with a wood back and a wood belly. In this case the wood floor and wood ceiling of the building are like the back and belly of the bass fiddle. Whereas most buildings are built of steel and concrete, this building is built entirely of wood. There were no nails used in its construction but wooden pegs and rawhide instead. It is very probable that the superb acoustics of this building may be accredited to the wood construction. Everyone knows wood is more sympathetic and resonant to sound than steel and concrete slabs.

The Tabernacle building itself appears like a giant turtle and its simple, severe and powerful architectural lines have been praised by some of the world's most eminent architects and critics.

The organ as it now stands has 180 sets of pipes. All types of music may be played on it. It is truly the wedding of all the best in the

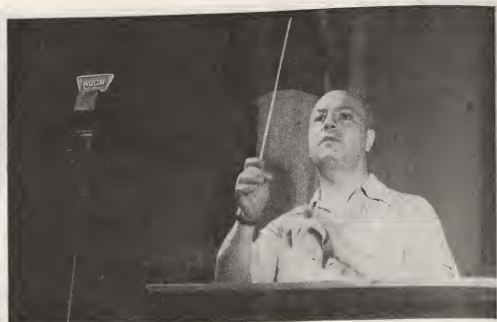
traditional classical period of organ building together with all the best of the Romantic Period. It has always seemed to me that most large organs are not the success that they should be. Nor are they the success that the organ builder or designer had hoped for. Indeed, it often happens that a great part of some of these huge organs is lost, owing to the fact that the organ is so placed in the auditorium that not all the pipes can be properly heard.

In the Salt Lake City Tabernacle organ not one single pipe is lost. One may sit at the very rear of the building and listen to the Flute Celeste with the box closed. Every note is as clear and perfect as though one were right at the console. The definition of the *crescendi* and *diminuendi* are so defined in the soft stops that organists are always surprised. The ensemble, as a whole, is, perhaps, one of the most thrilling experiences that one could have musically. It is a tremendous mass of tone.

For purely musical reasons an organ does not need to be overly loud. For instance, the purist in music might be satisfied with a string quartet, but the organ is an instrument which is played for people of many artistic tastes. Occasionally they enjoy a burst of power that suggests the might of nature itself. The Tabernacle organ is just (Continued on Page 59)

Get Them Started Right

By Dr. William D. Revelli



Dr. Revelli Conducting the University of Michigan Band

THE highly personal and subjective elements of expression in the art of music make imperative a serious consideration of the influence of the musician's attitude towards his art. The very nature of a medium of art which requires an intermediary re-creator in order to be presented to universal audiences, of necessity, requires *interest*, in order to arouse enthusiasm in appreciation and performance, and, *ideal attitudes*, in order to assure the best possible performance. It is obvious that the beginning instrumental student is not equipped to understand the principles of esthetics or to appreciate the fine details of criticism of musical performance; yet every educator is cognizant of the need for establishing in the formative years of early childhood, the habits and attitudes which are expected to mature in young adulthood. Therefore, it behooves the instrumental director to give very careful consideration to the establishment of ideal attitudes in his beginning instrumental pupils.

The necessity for arousing interest probably is more obvious, even to inexperienced teachers, than the influence of proper attitudes, because it is readily seen that children will not undertake additional "elective" activities or studies unless they are motivated by some form of interest. It is obvious, also, that the existence, promotion, and improvement of every school instrumental ensemble are dependent primarily upon the encouragement of student interest in musical activities.

Stimulating Interest

Because the initial spark of interest in the child's imagination necessarily precedes the establishment of his consciously formulated attitudes towards music, it seems pertinent to discuss this phase of the teacher's responsibilities first. The child's interest in instrumental music may be the result of a consciously directed program of interest-stimulation, which should be planned for the elementary school

by the instrumental director, or, it may be interest inspired by her worship of a neighborhood cornet player, curiosity aroused by "grandfather's fiddle in the attic," the thrill experienced upon hearing the high school band in concert or on the football field, or by parental encouragement and pressure. Although the music teacher cannot entirely control the latter types of influences, they are valuable assets which he should realize in his initial acquaintance with each beginning student and they should be used to full advantage as motivating forces in the instrumental study.

The planned program of arousing interest which, ideally, will be conducted by vocal and instrumental teachers in cooperation, will seek to arouse the children's enthusiasm for enjoyment of music through participation in appropriate activities. In addition to stimulating interest in the general art of music, the program will strive to arouse a specific interest in each child with musical aptitude for the selection of a particular activity through which he may realize personal satisfaction. It will be the instrumental director's responsibility to provide demonstrations of a great variety of instruments in order to guide the beginners' interest into as many diversified directions as possible, so that balanced instrumentation in the upper school levels will be assured. Because first impressions are strong and lasting, it is essential that the instrumental demonstrations be conducted in the most artistic manner possible and planned with the greatest of care. In addition to individual demonstrations and varied instrument exhibits, there should be concerts presented by advanced ensembles from upper grades. These concerts can feature successively different instruments with solo prominence.

After the interest of the students has been aroused sufficiently to encourage them to enroll in the instrumental classes, the teacher's responsibility modulates to one of sustaining the interest and using it as a motivating force, not only during the pupil's immediate musical

experience, but in the most far-reaching ramifications imaginable—a lasting interest in all music which will influence the individual throughout his entire life! The predominating factors here are the maintenance of the highest possible musical standards in the school music program and the selection of appropriate musical materials. If the child is experiencing progressively the incomparable thrill of participating in inspired performances of beautiful music, artificial stimuli of interest will not be necessary.

The Question of Attitudes

The establishment of proper attitudes is of great consequence in the planning of the music director as he combines his inter-related functions of teacher, instrumental instructor, and conductor of the potential high school band. The music director, of course, will be concerned not only with teaching the basic instrumental skills, but must also be conscious at all times of his responsibility for promoting each individual child's personal growth and realization of his highest potentialities. The maxims so often reiterated . . . "education through music" . . . "What music does to the child is more important than what the child does to the music" . . . are pertinent to a discussion of attitudes. The instrumental teacher should endeavor from the very outset to assist the children in the realization that music may become a great moving force in their lives and will be of far greater consequence in the development of their personalities than the obvious surface results of any single day's playing activity. The attitudes which are established in the music room will have untold consequences in the formation of habits and attitudes in all other phases of the students' lives. The power of the arts should not be limited to its most obvious instance, in Bobby's cornet lesson, Mondays and Thursdays at 10:20.

For a more specific consideration of beginning attitudes, let (Continued on Page 50)



Those Fascinating WOODWINDS

By Laurence Taylor

Vibrato for Clarinet?

It was Edgar Schenckman, conductor of the Norfolk Symphony, who first pointed out to the writer the fact of the disadvantage which the clarinet suffers by not employing a vibrato. In the first place, the clarinet must be perfectly in tune because it has no vibrato—when not in tune it stands out badly all through the orchestra, where flutes and oboes can get away with a slight "out-of-tuneness," thanks to the covering-up effect of their vibratos. In addition, the straight-toned clarinet is at a disadvantage in many passages in modern works (Debussy, for example), where a deadening effect on the orchestral tone-color is inevitable when the flat-toned clarinet follows the vibrato tone of flute or oboe.

All of which brings up the question—and a highly controversial and extremely touchy one it is!—why not teach vibrato to this last of the straight-toned woodwinds? Why not have it match up equally with the other woodwinds, instead of having the clarinet remain at a disadvantage? (Naturally, we speak here of the legitimate clarinet; the jazz clarinet already uses a kind of vibrato, which is not the subject of the present discussion.)

There are evidently strong undercurrents already moving in this direction. Certain legitimate clarinetists are already using vibrato, from the wide vibrato of Reginald Kell, well-known English clarinetist (now living in New York), to the very slight vibrato employed by F. Etienne, well-known French clarinetist. (An interesting comparison of both vibratos as well as of two quite different styles of clarinet playing suggests itself at this point: both of the foregoing clarinetists have made a recording of the Mozart Clarinet Concerto, Kell with the London Symphony Orchestra (Columbia); Etienne with a French orchestra directed by M. Hewitt (*Les Discophiles Français*). Two American clarinetists who have employed vibrato regularly are Gustave Langenus and Augustin Duques, both top-flight players. In addition, we find Vincent Abato, one of our

better-known younger players, recently stating, "I firmly believe we of this generation shall see the day when a vibrato can be used with finesse on the legitimate clarinet." (WOODWINDS, May, 1948.)

Perhaps the next ten or fifteen years will tell the story on this: whether the clarinet is to continue as the only woodwind of the orchestra which does not employ vibrato on occasion.

Incentive to Invention

When Theobald Boehm, inventor of the system of fingering and construction used on almost all modern flutes and clarinets, visited England in 1831, he had the opportunity of hearing Charles Nicholson, England's greatest flutist. Nicholson was a tremendous man, physically with hands and fingers twice the size of the average person's: he played a specially made flute with enormous tone-holes which a normal hand would never have been able to cover. As a consequence, he was able to produce a tremendous, majestic and brilliant flute tone, the like of which Boehm, a very fine flutist himself, had never before heard anywhere throughout Europe. Boehm realized that he would never be able to match Nicholson's tone on any of the flutes manufactured to date, and determined to devise a system of flute-fingering and construction which would enable himself and other flutists of average hand-span to compete on more

equal terms with the physically-favored Nicholson. Boehm went home to Germany and feverishly set to work on the new flute . . .

Hobby

A unique hobby among musicians is claimed by Jack Linx of New York City. A musical instrument dealer by trade, he often turns up obsolete instruments like the straight soprano saxophone, the Meyer system piccolo, the A-flat soprano clarinet. It is his delightful avocation to make fascinating and handsome electric lamps from these old instruments; fastened to a wooden plaque base, they make a striking appearance in the living-room as well as being thoroughly utilitarian.

Beethoven's Oboe

The writer had the pleasure last summer of a long conversation with Josef Marx, oboist of the Metropolitan Opera Orchestra. Mr. Marx, a distinguished musicologist as well as orchestral player, displayed an astonishing array of seventeenth and eighteenth century flutes and oboes which he has collected as a hobby. He played on an oboe from Beethoven's time; the instrument had a considerable number of keys, was very well made in fact, and the tone was peculiarly soft and sweet, even though played with a modern reed. The oboists of Beethoven's day used a reed nearly twice the size of today's oboe reed; this factor, (Continued on Page 49)



The "traditional" woodwind quintet is demonstrated by James Hosmer, flute, Luigi Cancellieri, clarinet, Gunther Schuller, horn, Stephen Maxym, bassoon, and Josef Marx, oboe, all of the Metropolitan Opera orchestra.

MUSIC LOVER'S BOOKSHELF

By B. MEREDITH CADMAN

From The Library of Congress

"EARLY MUSIC BOOKS IN THE RARE BOOKS DIVISION OF THE LIBRARY OF CONGRESS." By Frederick R. Goff. Pages, 16. Publisher, The Library of Congress, Washington, D. C.

The Library of Congress has sent your reviewer an important little pamphlet upon "Early Music Books," by Frederick R. Goff, with the generous offer to send a copy free of all cost to any ETUDE reader. The book has reproductions of the earliest music printing, made from metal type and wood block. Many of our readers will very probably want to frame one of these two-color pages. In writing to the Library of Congress, be sure to mention ETUDE the music magazine.

Mr. Goff's notes are most interesting. The old musical manuscript in the Library of Congress is Bartholomaeus Anglicus' *De proprietatibus rerum*. It dates from about 1400. The oldest printed book in the Rare Books Division of the Library is the *Institutiones oratoriae* of Marcus Fabius Quintilianus (Quintilian), the Spanish-born rhetorician who taught oratory in Rome from about 68 A.D. His *Institutiones oratoriae* is a collection of twelve books giving an outline of the whole education of a Roman and the methods used in the best Roman schools. The volume in the Library of Congress contains in the first book the author's short disquisition in praise of music. It was printed in 1470.

As Others Saw Us

"THIS WAS AMERICA." Assembled and Edited by Oscar Handlin. Pages, 602. Price, \$6.00. Publisher, Howard University Press.

Historical anthologies are not new. Collections of reports and opinions upon historical periods by actual observers could give a more impersonal picture than that presented by a single historian. Here we have a collection of reports upon America from highly intelligent men and women—all from the European continent, who visited our country. The first report is from an anonymous Hollander, and the second from the Swede, Peter Kalm, who came to our shores in 1753 and remained until 1761. The last of the forty reports is from the vivid André Maurois (Emile S. W. Herzog), who has traveled frequently in the United States as a lecturer.

On the jacket the compiler presents this as a series of "true accounts of people and

places." Inasmuch as these observers are liable to many errors which would be difficult to check, these accounts may or may not be absolutely true. As a long procession of lively opinions your reviewer has found this work one of the most engaging and informative books he has read in many years. He trusts that many ETUDE readers will find it possible to enjoy this exceptionally interesting book.

The only part that makes this book eligible to the Music Lovers' Bookshelf is a review by the Viennese-born pianist, Henri Herz (1806-1888), one of the most brilliant and popular virtuosos of his day. He graduated from the Paris Conservatoire, where he won the first piano prize. For a time he was Piano Professor at the Conservatoire, where he taught for thirty-two years. He was a voluminous writer, but few of his compositions are ever heard today, save for occasional books of exercises. From 1845 to 1851 he toured America and wrote a book of travels, "*Mes Voyages en Amérique*." From this extremely picturesque and entertaining work an adequate extract is made, which music lovers of this day will find most enjoyable.

What Part Does Music Play?

"MUSIC IN THE MODERN WORLD." By Rollo H. Myers. Pages, 211. Price, \$2.00. Publisher, Edward Arnold and Co., London.

This excellent English publication is a series of estimable essays upon modern music, designed for the attention of serious music lovers. The chapter captions include, "Music and the Listener," "Music and the Interpreter," "The Claims of the Opera," and "The Makers of Modern Music."

Musical Miscellany

"A THING OR TWO ABOUT MUSIC." By Nicolas Slonimsky. Pages, 304. Price, \$3.00. Publisher, Allen, Towne and Heath.

Mr. Slonimsky's "Thing or Two About Music" turns out to be about a thousand things about music, all told in his very peculiar combination of deep scholarship and a kind of ingenuous and charming style which makes every page good reading. There is no sophistry about Mr. Slonimsky's work, no fallacious reasoning, and he does not miss a chance to dig out the humorous and the extraordinary. What with oddities, absurdities, and para-

doxes, his brilliant Russian mind, developed by long residence in America, has tempered itself to the American conception of things. He is a tireless worker for precision and accuracy, and he always knows what he is talking about. ETUDE readers will enjoy this unusual book by one of the smartest raconteurs in music. The book makes an admirable prize for recitalists, and also an excellent gift.

English Maker of Dreams

"DELIOUS AS I KNEW HIM." By Eric Fenby. Pages, 234. Price, \$4.25. Publisher, Quality Press, Ltd., London.

The life of Frederick Delius, who was born to the Music Lovers' Bookshelf in Bradford, England, in 1862, was one of the most unconventional of all the composers of his period. At first he was self-taught in composition. This he did while for two years he managed an orange grove in Florida. For a while he was an organist in New York. Then he went to Leipzig to study at the Conservatorium with Reinecke, Sitt and Jadassohn. He then became an intimate of Grieg. Because Delius wrote generally in larger forms, because many of his works were esoteric in character, because he was indifferent to popular success, he has been surrounded with a kind of atmosphere of remoteness. It has taken years for the public to realize the wealth of beauty in his work. As early as 1922 he developed a malady which resulted in gradual paralysis and total blindness. Eric Fenby lived with him from 1923-1933 as his amanuensis. Mr. Fenby has given us the story of his life, which only one with his close association with the composer could write. Notwithstanding Delius' esoteric nature, Mark Twain and Edgar Wallace were among his favorite authors.



This picture shows the rhapsodic English composer, Frederick Delius, after he had become blind.



A Kinesthetic Approach to Violin Fingering by KELVIN MASSON

"THE whole is the sum total of its parts." This axiom, when analytically applied to the various kinesthetic sensations of violin fingering, is quite effective in building left-hand technique. The "parts" may be considered as various sensations of "posture" and "motion."

Let us begin with the manner of holding the violin itself. It is held well off toward the left so that its own weight, as applied against the jaw, is sufficient to keep it up in playing position. This attitude requires that the player avoid any tendency toward a hollow-chested posture, and that he tilt the head toward the left rather than hunch the left shoulder. However, this tilting of the head can and should be minimized. One way of doing it is to pad evenly over the left shoulder, covering all but the little bump on the right extremity of the left collar bone. Players having longer necks usually prefer to hold the scroll a little lower than those having shorter necks. When the instrument is correctly held, the jaw never feels the need to pull the instrument in closer to the neck.

To a small extent, the thumb does help to support the instrument. In the lower positions it is usually placed so its first joint is but decoration, the neck of the instrument resting just below its first inner crease. In ascending into the higher positions, the thumb contacts more and more toward its tip; this same bit of advice applies in progressing to an "uncomfortably" fingered chord in the lower positions.

The elbow belongs well under the violin, more and more so in progressing from the E-string toward the G-string and in moving the hand up the fingerboard. This will assure that the third and fourth finger knuckles are on a higher plane than the fingerboard, so necessary for facility.

In passage work, too fast for vibrato, and in the lower positions, the side of the index finger lightly contacts the edge of the fingerboard. This contact point on the index finger is usually just below and adjacent to a third inner crease (counting from the end of the

finger); however, while playing on the G-string in the lower positions the contact point is about one-eighth inch deeper into the palm. The base of the index finger is freed of any contact with the neck of the instrument when (1) using a vibrato, (2) progressing to an "uncomfortably" fingered chord, and (3) playing in the higher positions. If the upper bouts of the individual violin are relatively full, then the base of the index finger will always need to be freed of its contact while playing in positions above the third; but, if these bouts are well rounded, the rule must be altered to specify positions above the fourth or fifth.

In performing harmonics, it is helpful to move up the contact on the side of the index finger to a point a little higher than its third inner crease. Thereby, the fingers are applied more obliquely than usual.

In going from a lower-lying finger to a higher-lying one, the stretch between the fingers is increased in direct proportion to how much the knuckle of the index finger is advanced up toward the face, while the lower-lying fingertip is in place. In going from a higher-lying finger to a lower-lying one, the stretch is increased in direct proportion to how much the lower-lying fingertip reaches back toward the peg-box, while the higher-lying fingertip is in place.

The keeping down of fingers that are no longer being sounded, and the advance placement of fingers yet to be sounded, do not take place among tones of long or moderately long duration.

Trills in the higher positions, especially among half-steps, require the "goats-trill"—the trill not activated by the finger but, instead, by a quasi-vibrato movement of the hand. The higher-lying fingertip is applied lightly on its corner, passively. The lower-lying fingertip is in constant contact with the string throughout a trill that begins fast; only when a trill begins slowly on its upper neighbor may we wait until necessity demands that the lower-lying finger be tapped.

Transitions between tones should usually be heard only when they are intended to be heard as a matter of style.

Single Position Fingering



Ex. 1 Slow and moderate pace: "Walk" from finger to finger, using a vibrato and

Conducted by

HAROLD BERKLEY



ascertaining that there is sufficient pressure on the finger last playing before the change of string.

Very fast pace: At the same time the G-sharp is tapped, the second finger begins to move toward B; and the first finger begins to move toward E; the second finger maintains contact with the strings while moving. The fingers clamp simultaneously on the B and the higher E. Throughout the example the elbow moves gradually toward the left.



Ex. 2 Slow and moderate pace: Same remarks as those concerning Ex. 1. Pay no attention to the dotted lines.

Very fast pace: Pay attention to the dotted lines, retaining the indicated finger solidly on its string until the end of its dotted line. Throughout the example the elbow moves gradually toward the right.



Ex. 3 Slow and moderate pace: Same remarks as those concerning Ex. 1. Very fast pace: The first finger simultaneously stops both the A- and E-strings. The third and fourth alternate up and down rhythmically.



Ex. 4 Slow and moderate pace: Same remarks as those concerning Ex. 1. Very fast pace: The fingers are set and released as if the figures were written as double stops.



Ex. 5 Chords across the strings require a simultaneous setting of the fingers. Exceptions to this rule cover only awkward or slowly performed chord sequences.



Ex. 6 If time is available the first finger may be set in advance.

Silent Shifting



Ex. 7 Here is an example which may be used to observe the physical actions of the fingers in basic shifting. One type of shift occurs on the D-string simultaneously with another type on the A-string. In all shifts, violent movements of the arm are avoided as much as possible.



Ex. 8 It is very important, in the course of a shift between quickly moving tones, that the fingers do not spread out or get closer together on the basis of the distance to be covered by the shift. Rather, the fingers spread or get closer on the basis of the intervals to be played in each of the two positions concerned. When this example is played at a fast pace, the shift is made on both fingers; the second finger loses its contact with the string in the midst of the shift, but the first maintains light contact with the string. The first and second fingers get closer together during the shift.



Ex. 9 Same remarks as those concerning Ex. 8, except that during the shift the fingers involved spread apart.



Ex. 10 This type of shift is coming more and more into favor—the "crawl-shift." In a

slow or moderate pace "walk" from finger to finger. The shift is practical, for the most part, when the intervals do not unduly tax the reach of the fingers. In fast ascending passages, the lower-lying finger is not lifted until the next higher has ceased sounding; in descending passages, the lower-lying finger is not put down until necessary (see Ex. 6 for an exception).



Ex. 11 Slow and moderate pace: The finger playing just before any of these position changes slides off the string in the midst of the shift; simultaneously the finger to play just after any of these shifts cleanly taps its tone.

Very fast pace: The slide to the new position is on both fingers; the first finger does not lose contact with the strings but the second loses contact in the midst of the shift.



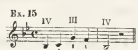
Ex. 12 Shifts like these, at a fast pace, are manipulated as they would be at a slow pace—the slide to the new position is only on the finger playing just before the shift. The fingers alternate rhythmically their contact of the strings.



Ex. 13 Same remarks as those previously made concerning Ex. 12.



Ex. 14 At any pace, the slide off the strings is exclusively on the first and third fingers; the second and fourth tap clearly. During the shift it may be noted that on the A-string the third finger begins to slide off D at the same moment the second begins to tap E-flat.



Ex. 15 This type of movement is practical only at a slow or moderate pace. It requires portato bowing if it is to be manipulated inaudibly. Finger pressure is lightest at the midway point between any two tones.



Ex. 16 In contrast to Ex. 15, this type of shift is practical only at a fast pace. Between each tone, a release of the bow from the string is required. The playing finger is drawn steadily down the string by arm movement alone, the wrist bent well outward.

Audible Shifting



Ex. 17 Like Ex. 16, this shift is practical only at a fast pace and with a steady arm movement. The tremolo is correlated with the *glissando* by lightly and rapidly moving the third finger on and off the string.



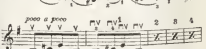
Ex. 18 The half-steps in this example are accomplished by coupling a quasi-vibrato with a steady arm movement.



Ex. 19 A shift to a quite distant-lying tone often necessitates an audible transition. In this example, pressure on the second finger is lightened more and more as the shift progresses. At the moment the higher D is heard, the playing finger leaves the string entirely.

Conclusion

It is apparent that the proper physical manipulation of any tone is greatly dependent upon both its preceding and succeeding tonal patterns. Accordingly, it sometimes becomes (rarely) advisable to revise a few passages of some composers when their "originals" are distinctly "cross-grain":



After practical application of the principles set forth herein, the student is ready to commence the serious study of *portamenti*—the intentionally heard lateral movement of the fingers. Of course, concurrently with these activities the study, analysis, and application of bowing principles should receive equally serious attention. An adequate technique can be made to speak more expressively and more easily than an inadequate one.

They've Revived the Music Box

By BETTY and WILLIAM WALLER



THE old lady owned a rare and beautiful gold-plated music box, made in Switzerland over a hundred years ago. When a key was turned, a tiny bird appeared, sang a sweet little melody and flapped its metallic wings. The box actually was smaller than a pack of cigarettes, and the old lady prized it dearly. Then one day the musical antique broke down and no one could fix it.

From her home in Pelham, just outside New York City, the lady journeyed to Geneva, Switzerland. Surely, she thought, the music box could be fixed there. Instead, she learned that the Swiss craftsmen lacked the tools and parts to do the job. "Only one man can help you," she was informed. "His name is Adrian Bornaard and he lives in a little town in the United States called Pelham."

To Adrian Bornaard and his wife, repairing the music box was all part of a busy career during which they have helped arouse interest in an almost forgotten art. In those pre-atomic days when Grandma wore a bustle and Grandpa a handlebar mustache, music boxes were the rage. Then Thomas A. Edison developed a more satisfactory way of reproducing sound. His invention of the phonograph apparently doomed the music box to extinction.

For almost forty years music boxes lay forgotten in attics and trunks, or in musty curiosity shops—quaint relics of another age. But just as the zither and the harpsichord some-

how survived in a musical world of electric guitars and organs, so did the music box. A few people collected them as antiques, a few cherished their tinkling tunes, but time seemed to have passed them by. Certainly, they were no match for the modern radio and juke box.

They were not forgotten by Adrian Bornaard, however. Music boxes were in his blood, so to speak. Son of a Swiss craftsman who came to America in 1802 to pursue his trade, Bornaard, as a boy learned the almost forgotten art of repairing music boxes. From his father he inherited the only master tuning forks used to check the notes on a music box comb and the only lathe for turning down the pins on a music box cylinder in this country

today, as well as other invaluable tools. For a number of years Adrian Bornaard and his wife, Ruth, have conducted a thriving business, buying, selling, and repairing the tinkling boxes. Today, people pay fancy prices for these outmoded instruments, and celebrities clamor for them.

Calls from Celebrities

Recently, for instance, the Bornaards got a call from André Kostelanetz, the famed orchestra leader. He wanted a box playing the William Tell Overture. Actress Dorothy Stickney likewise called upon the Bornaards when a music box playing *My Love Is Like a Red, Red Rose* was required for the new play, "Life With Mother."

A while ago Bing Crosby, who has a fine collection, purchased an antique mahogany music box from the Bornaards. It is 36 inches long, plays eight tunes for a half hour at a time, and has an unusually soft, sweet tone.

Another enthusiastic collector is the famous blind pianist and composer, Alec Templeton. When he came to the Bornaards' combined home and workshop, some time ago, he was able to identify the key in which each box was made, the instant it was turned on for him. He has all his repair work done by the Bornaards.

Other collectors include Lily Pons, Leonard Warren, Nelson Eddy, and many other celebrities. Some time ago a New Yorker presented a music box to Princess Elizabeth in London. She was delighted with the gift. The late J. P. Morgan was another famous collector. He once ordered three identical walnut music boxes of an orchestral type made with bells, drums, castanets, even built-in organs. One that was presented to the Porcellian Club, at Harvard University, was restored to working order last year by Adrian Bornaard and is again on exhibition there.

Ruth and Adrian Bornaard display prize items from their music box collection. Above is a hand-carved mahogany Swiss music box, made about 1870. The Regina Automatic Record Player, at top of page, was ancestor of the juke box. Several were coin-operated.



In the living quarters over their shop, the Bornaards store the finest pieces in their collection. They keep more or less open house for visitors who come from all over the country to see their music boxes. Last year people from twenty-six states, as well as Canada and England, dropped in on them. Besides a number of large and unusual pieces, there are musical fruit dishes, toys, jugs, jewel cases, and other specimens which illustrate the evolution of the (Continued on Page 56)

23

MENUETTO

IN B MINOR

Schubert's melodic line is always definitive. This very popular work should be played with great clarity, particularly the pointed *staccato* notes, which are usually picked like the *pizzicati* on a violin. The hushed *molto legato* must be delivered very deftly and surely. Grade 5.

Allegro moderato (♩=120)

F. SCHUBERT, from Op. 78

First system of the Minuet in B minor, measures 1-16. The score is in B minor (two sharps) and 3/4 time. It features a piano introduction with a forte (f) dynamic in the right hand and a piano (p) dynamic in the left hand. The melody is characterized by pointed staccato notes. Dynamics include f, p, and cresc. (crescendo). Fingerings are indicated with numbers 1-5.

Second system of the Minuet in B minor, measures 17-32. This system includes the Trio section, marked 'TRIO' and 'Molto legato'. The dynamics are very piano (ppp) and include decresc. (decrescendo) and una corda (one string) markings. The score features complex fingerings and articulation marks like accents (^) and staccato (stacc.). The system concludes with a repeat sign and first/second endings.

STARRY NIGHT

Keyboard orientation is always benefited by overhand pieces like this. Play very evenly and smoothly. Both hands must strike exactly together. Grade 3.

EMILE J. SCHILLIO

Valse moderato (♩ = 76) r.h.

BY A SINGING BROOK

MILO STEVENS

Grade 2½.

Gracefully (♩ = 56)

Handwritten musical score for "The Rose Tree" by J. S. G. The score is written on ten staves, organized into two systems of five staves each. The first system (staves 1-5) features a bass line in the left hand and a treble line in the right hand. The second system (staves 6-10) features a treble line in the left hand and a bass line in the right hand. The music is in 2/4 time and G major. The score includes various musical notations such as notes, rests, and accidentals. Performance instructions include *mp* (mezzo-piano), *rit.* (ritardando), and *D.C.* (Da Capo). The piece concludes with a double bar line and a repeat sign.

Do not hurry the performance of this work. Employ the pedal precisely and watch the phrasing carefully. Grade 4.

IRENE MARSCHAND RITTER

[illegible]

SPANISH EYES

This is an interesting serenade-like composition in tango rhythm. Latin in type, it must move along in *tempo rubato* with a dream-like languidity. Grade 8.

Andantino con molto rubato (♩=60)

LEWIS BROWN

mp languido

mf

f rit.

mp a tempo

p Fine

mp con dolore

p

f subito allargando

mp a tempo

molto rit.

pp D.C.

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35

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PRELUDE

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ANATOLE LIADOW, Op. 31, No. 2
Arr. by George Blake

Prepare: { Sw. Oboe 8; Dulciana 8
Gt. Gemshorn 8; Flute 8
Ch. Soft strings 8
Ped. Bourdon 16; 8

Largo

MANUALS

PEDAL

Sw. (A)

Ch. (B)

Gt. (C)

Sw. (D)

Ch. (E)

Sw. (F)

Ch. (G)

mp

f

pp

cresc.

poco a poco

a tempo

morendo

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35

LITTLE SONG

Artists who have sung this new song before large audiences feel that it has promise of becoming a real success. Simplicity and sincerity of performance will make it most effective.

CLIFFORD SHAW

Slowly, but flowingly

mp

Tell me, bright star, will ^(he)_(she) hear my song? Will ^(he)_(she) ever hear my lit-tle song? When will ^(he)_(she) know the

p with great feeling

joy my song can bring, — the joy my song can bring? My heart is sad; my heart will sure-ly break, my

heart will sure-ly break in two. Tell ^(him)_(her) soft wind, the joy ^(his)_(her) smile can bring, Tell ^(him)_(her) the joy ^(his)_(her) smile can

bring. Tell ^(him)_(her) O wind, I long to touch ^(his)_(her) hand, I long to touch ^(his)_(her) hand. My

mp

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heart is sad; my heart will sure-ly break, my heart will sure-ly break in two. Tell ^(him)_(her) dark night, I

with restraint *colla voce* *emotionally but with controlled intensity*

long to feel ^(his)_(her) kiss. Tell ^(him)_(her) O night, the love I have to give, Tell ^(him)_(her) O night, the love I have to give, —

— the love I have to give. My heart is sad; my heart will sure-ly break, my heart will sure-ly break in

full

as in a reflection

two. Tell me, bright star, when will ^(he)_(she) hear my song? Will ^(he)_(she) ever hear my lit-tle song?

slowly

When will ^(he)_(she) know the joy my song can bring, — the joy my song can bring?

pp *ppp*

ETUDE-SEPTEMBER 1949

SPANISH COWBOYS

SAMUEL GARDNER, Op. 19

Quite slowly and very marked; in Tango style
heavily marked and strictly in time

VIOLIN

PIANC

Quite slowly and very marked; in Tango style

heavily marked and strictly in time

VIOLIN

PIANO

strictly in time

p leggiero

as at first

To Coda

segno

cresc.

a little slower and quieter

p dolce espressivo

p dolce

mf leggiero

dim.

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38

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10

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35

THE TOP O' THE MORNIN'

Allegro (♩ = 126)

SECONDO

JOHN PRINDLE SCOTT

THE TOP O' THE MORNIN'

Allegro (♩ = 126)

PRIMO

JOHN PRINDLE SCOTT

SECONDO

Musical score for the Second part of a piece. The score is written for piano and bass staves. It includes various musical notations such as dynamics (*f*, *dim.*, *cresc.*, *a tempo*, *rit.*, *ff*), articulation (accents, slurs), and fingerings (numbers 1-5). The piece concludes with a double bar line and a repeat sign.

PRIMO

Musical score for the First part of a piece. The score is written for piano and bass staves. It includes various musical notations such as dynamics (*f*, *dim.*, *p*, *cresc.*, *a tempo*, *rit.*, *ff*), articulation (accents, slurs), and fingerings (numbers 1-5). The piece concludes with a double bar line and a repeat sign.

AIRPLANE

Moderato (♩ = 66)

ADA RICHTER

How would you like to go up to the moon? Hop in my plane, and I'll get you there soon. O - ver the tree - tops and hou - ses we'll glide; Just hop in my plane for a ride.

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Grade 1. March time (♩ = 108)

BEARS IN THE WOODS

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FRANCES M. LIGHT

Mother Bear and Baby Bear go walking in the woods. The Bears are very happy. They continue walking. They sing. Baby bear He runs to tell his mother. He runs to tell his father. The Bears return home. Father Bear joins them. They all sing. spies a fox. slower

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HIKING SONG

ADA PAYMER

Grade 2.

Allegretto (♩ = 72)

How would you like to go up to the moon? Hop in my plane, and I'll get you there soon. O - ver the tree - tops and hou - ses we'll glide; Just hop in my plane for a ride.

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FOREST M. SHUMAKER

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Grade 3. Moderato ($\text{♩} = 76$)

The musical score is written for piano and consists of six systems, each with a treble and bass staff. The tempo is Moderato with a quarter note equal to 76 beats per minute. The key signature has one flat (B-flat). The score includes various musical notations such as dynamics (mf, mp, p, pp, f), articulation (accents), and fingerings. The first system starts with a forte (mf) dynamic. The second system includes first and second endings. The third system also includes first and second endings. The fourth system starts with a mezzo-forte (mf) dynamic. The fifth system starts with a mezzo-piano (mp) dynamic. The sixth system starts with a piano (p) dynamic and ends with a fortissimo (f) dynamic. The score is published by Theodore Bessner Co.

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*English version by
Theodora Lau**

English version by
*Theodora Lau**
Four-part Chorus for Mixed Voices
a cappella
German Folksong
Arr. by Robert Hennriedt

*English version by
Theodora Lau**

English version by
*Theodora Lau**
Four-part Chorus for Mixed Voices
a cappella
German Folksong
Arr. by Robert Hennriedt

[illegible]

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Flute Note

WITH THIS ISSUE, ETUDE begins a new service to its readers—inclusion of a choral composition in the music section.

The work is suitable for most high school choruses. It may be done *a cappella* or with piano accompaniment.

The song should be done in easy, flowing tempo. When the melody is in the tenor part, beginning with the words, "On Meadow White," other voices should be subdued. There should be a broadening effect for contrast in the closing section, but the tempo should not be retarded.

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What Makes a Composer Great?

(Continued from page 17)

tells us very little. All music was, at one time, modern! The difference is that the great classics are those which have survived the passing of time. There was much music written at the time of Bach and Beethoven of which we know nothing today, simply because it was not sufficiently good, strong, and talented to live! In the music we hear today—"modern" music—there has been no opportunity for time to do its work, with the result that we listen to everything. That, perhaps, is why much of the new music does not measure up with what has survived of the old. My father has never allied himself with the "modern" movement. He has simply and conscientiously worked out his musical utterance in his own form and in his own way. What characterizes Stravinsky's work is that he was born with a talent that set him ahead of his times.

A Baffling Question

This matter of talent is, really, the final answer to any questions of how a composer writes, or why he writes as he does; and it is a baffling matter because no one can explain it. Even the historical facts we learn about composers and their lives are not too helpful in getting at the essence of the matter. We are told, for instance, that Beethoven had a great temperament—that he had certain political views, and so forth. Well, at the time that Beethoven lived, there were many men of temperament who also held interesting political views—but their work has not the life, the vitality of his. No, the answer does not lie in facts about a composer, no matter how interesting they may be. It is all

about the magnitude and vitality of the inborn talent that makes the value of a composer—and how to explain that, no one knows! Every composer has exactly the same materials to work with—the chromatic scale (from which the fashions melody and harmonies), and rhythm. What he does with them—ah, that depends on something that no text book can account for! In the strictest sense, then, Stravinsky is and always has been a classicist, because he has never concerned himself with fads, but solely with purely musical problems, and he has solved them according to the language of his times and the nature of his talent.

This question of musical language is also interesting. I remember that, of all the Russian composers, my father always loved Tchaikovsky best—because, despite marked French and German influences, he managed to work out his own thoughts in his own Russian way! The same may be said of Stravinsky. Doubtless, certain harmonies in "Firebird" reflect the influence of Rimsky-Korsakov and Debussy—yet despite such influences (which Stravinsky is the first to admit), the ultimate result is clearly, unmistakably the personal utterance of Stravinsky, and this utterance is an unbroken evolution. He has not "changed his form." He has continued his own line, his own language, adapting it, unconsciously, to the spirit of the time in which he worked, quite as he adapted his taste in dress or decoration. "Le baiser de la fée" reflects the same personality, the same aesthetic feeling as "Le sacre du printemps." The conscientious composer is not swayed by the (so-called) inspiration of a moment. He knows in advance what he wishes to say, plans for it, strives for it, and—if he has sufficient talent—says it effectively. As I stated in regard to piano playing, striving and self-help "bring it out!"

Musikwiz

Answers to

"Operatic Sources" (Page 4)

1. Historic drama, Sardan
2. Novel—"Bride of Lammermoor," Scott
3. Greek myth
4. The Bible
5. History—"Massacre of the Huguenots" on the night of St. Bartholomew's Day
6. Legend
7. Spanish history
8. The Bible
9. Novel—"Camille," Dumas, fils
10. Fairy tale
11. Novel—"Prosper Mérimée"
12. Portuguese history
13. Greek myth
14. Legend
15. The Bible
16. Drama—"The King's Diversion," Hugo
17. Fairy tale
18. Drama—"Shakespeare"
19. Novel—"Wilhelm Meister"
20. Italian history

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QUESTIONS

Answered by HAROLD BERKLEY

A Magazine for String Teachers

J. R. R., Ohio. I do not know of any magazine that caters to the requirements of public school and college string teachers. I have made extensive inquiries that have produced no tangible results. I am interested in writing an excellent reading for string players and teachers, but it does not have the particular slant you wish for. However, I would suggest that you get the bulletin of the American String Teachers Association, for they often carry the material you are interested in. Write to George Poniat, the Baldwin-Wallace Conservatory, Berea, Ohio. He is the Ohio representative of the Association.

Only Experience Can Teach This

A. D. R., Maine. There is no book that I know of that would instruct a layman "how to distinguish if a violin is of any original make." I doubt very much that any such book could exist. The knowledge that enables an expert to distinguish a good violin from a poor one and even fair imitation comes only from handling and carefully examining a very large number of instruments over a period of years. This cannot be learned from books. If you are anxious to know who made your violin, you should take it or send them to a recognized expert in Boston or New York and ask for an appraisal, which for a small fee, he would be glad to give you.

Concerning Various Studies

C. B., California. The various books of exercises by Bystrovsky have a great deal to commend them to the student, but I don't think they outclass Sevcik. However, they do contain some technical ideas that Sevcik does not have. But the works of both men are based on pattern exercises, which do not in the long run, tend to promote fluency and which can become deadening to the musical sense. Such exercises should be used only for special reasons and not as a full course of study. The "Utrillud" of Carl Flesch are valuable and many violinists use them regularly. I am probably prejudiced, but I prefer my own "Basic Violin Technique," which is published by the Theodore Presser Co. If you are interested in a course of violin study, I would suggest that you refer to ETUDE for February 1953, August 1952, February and June 1951.

A Course of Studies

W. D. P., Bridge West Indies. If your nine-year-old son is really interested in learning to play the violin, you should certainly begin to give him a sound technical foundation—and he cannot get this from playing simple pieces. He will also need some good studies. On the Violinist's Forum page in ETUDE for February of this year, outlined a course of study. From the very beginning, that would suit him very well. A book you would find useful in your work with the lad is "Practical Violin Study" by Frederick Hahn. You can obtain it from the publishers of ETUDE.

Ruggieri or Ruggeri

W. J. H., Ohio. You have probably not been able to decipher accurately the faded label in your violin. There is no Francisco Ruggeri. However, there was a Francisco Ruggieri who worked in Cremona during the last half of the seventeenth century. He was a very fine maker. But don't jump to the conclusion that you

have a genuine Ruggieri. The label may be a fake inserted long ago in an inferior violin. That was a common practice in Cremona. However, it might pay you to have the instrument appraised by an expert. The label data indicates that the violin was made by the famous Georg Low in Pressburg in 1832. I cannot tell you how to repair a bow. The bow is an art which he should study personally; it cannot be learned from the printed word.

The "Best" Violin Method

H. R. S., Michigan. I don't think there is any such animal as the "very best violin method." What is good for one person is not necessarily good for the next. For the pupil who is not enough to work intelligently I recommend the Method by Nicholas Laoureux, in four books and two Supplements. But this work is not complete; the student needs other studies and exercises if he is to acquire a well-rounded technique and the ability to express himself musically. If you will refer to the Violinist's Forum page for February and June 1949 you will find a course of study ranging from the beginning to the most advanced techniques. Certainly I can't agree with your friend in thinking that if you practice all the work of Sevcik you will not need any other material.

Interesting Questions

C. B., Maine. Each of your questions would need a full-length article in reply if justice were to be done to it. I will do my best to answer you in the space at my disposal. (1) The work you are engaged in need not prevent you from continuing your violin studies—violinist—if you can give the necessary time to your practicing. And that means at least three hours a day. You do not tell me what your ambitions are, but I hope they do not embrace a professional career. You are meeting serious study too late for that. (2) C-sab must be close to D on any string if you are playing in the key of D major. The cleavage step must always lead up into the tone. But in the key of A major, for example, the C-sharp can be played lower. (3) Theoretically speaking, there is a difference between D-sharp and E-flat; if one plays in a major and there is a decided difference, for a string quartet lesson, it is not a perfect scale. But if one plays most of the time with the piano one must play the two notes at the same pitch. It is really D-sharp is very slightly higher than E-flat.

For a Talented Six-Year-Old

Mrs. J. K. H., New Haven. From what you write me, it is quite evident that your daughter is extremely talented. You should be prepared to make sacrifices for her advancement—I think it will be a course of study. From the very beginning, that would suit her very well. A book you would find useful in your work with the child is "Practical Violin Study" by Frederick Hahn. You can obtain it from the publishers of ETUDE.

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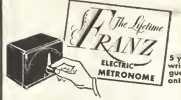
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They've Revived the Music Box

(Continued from Page 25)
music box from its inception in the seventeenth century.

The first boxes which were made in France, Germany, Austria, and somewhat later, in Switzerland, were very small and were inserted into snuff boxes, watches, clocks, chairs and various other articles. As the demand for them increased, Switzerland became the center of the industry which boomed until about the year 1900. In fact, most modern musical units found in

powder and cigarette boxes, toys and other articles still are manufactured there.

Among the interesting items in the Bornand's collection are a copy of a Swiss Chalet, which opens to show a jewel compartment and plays two old Swiss tunes; an old musical stein from Germany; a four foot long cabinet with Louis XIV table to match; and an exquisitely hand-carved jewel case showing the Swiss bear on top. An early musical unit that

plays four tunes is a good example of the sort that were never made by mass production methods but were hand-made and presented as gifts. And, speaking of gifts, this story is one of the Bornand's favorites. When fashionable ladies first wore bustles, the tune *God Save The Queen* was installed in a miniature music box, placed in a bustle and presented to Queen Victoria. No one has recorded for history the Queen's reaction when she first sat down to musical accompaniment!

A music box with ten cylinders,

each thirty-six inches long, is displayed by the Bornands as the largest of music boxes. Each cylinder plays six pieces of music. The cabinet housing this music box is about the size of an upright piano. It is supposed to be a duplicate of one owned by a Russian Czar, and was copied for a Texas cattle rancher in 1875. The Bornands bought it from one of his descendants.

America's greatest contribution to the development of music boxes seems to have been in the manufacture of large, disc-type in-

struments. One in the Bornands' collection, a Regina built in Rahway, New Jersey, might be called a forerunner of the modern juke box. Although made over fifty years ago, these machines still change discs automatically and function perfectly. As the machine is wound, a disc rises into position, plays, and then returns to its place in the rack by means of a mechanical arm, as another comes into position to play. A dozen selections, all told, can be played in this manner.

When the talking machine entered the music box, people generally forgot all about their once-favored instruments. Frequently, customers remember their parents or grandparents years ago calling in a junk man and paying him to cart a music box away. One of the first old music boxes in the Bornands' collection, in fact, was found by the experts in the corner of a coal bin, covered with layers of dirt and soot.

Meeting an Emergency

While collectors, like most hobbyists, wouldn't part with their music boxes for anything, rarely do the instruments have a practical use today. Last year, however, the Bornands were gratified when they were called upon in an emergency. During the big blizzard, the musicians who were scheduled to play at a society wedding in Pelham became snow-bound in New York. The Bornands received a frantic phone call for help. Would it be possible for them to provide a suitable music box? The music box experts came up with just the thing. In their collection was a disc box that could play the Lohengrin Bridal March, *O Promise Me*, and Mendelssohn's *Wedding March*. The wedding went through on schedule, and no one was happier than Mr. and Mrs. Adrian Bornand.

Determined to bring the music box within everyone's range, Mrs. Bornand herself hit upon a new idea a couple of years ago. Just before Christmas it occurred to her that many people would like to hear carols played by the musical antiquaries. The boxes were too expensive for most people, of course, but they could easily produce the music for records.

She took her idea to several large record companies. They liked the notion, but thought it would be unprofitable. Undiscouraged, Mrs. Bornand approached an important music publisher. He him-

self had a fine collection of antique music boxes, and immediately was enthusiastic. His company made the master recordings, the discs were manufactured by a record company right in Pelham, and Mrs. Bornand distributed them herself. The records of music box tunes have proved such a success that several more albums have since been released and Mrs. Bornand is planning more.

Collectors' Items

Recently, a resident of St. Paul, Minn., wrote the Bornands as follows: "I am a collector of old time records—in fact, all sorts of recordings—having over 8,000 in my collection. Of them all, I think the *Music Box* records will always be my favorites."

Others apparently feel the same way. Jinx Falkenberg some time ago brought her staff and made a recording for a broadcast. Arthur Godfrey sent for an album to play on his morning program. The Fitzgeralds of the radio, as well as Mary Margaret McBride, also have the Bornands' record albums.

School children in Pelham frequently visit the Bornands' little shop or peer interestedly into the window at the music box display. Blind children from the N. Y. Institute for the Blind have come to enjoy the tinkling sounds. Music from seventy different music boxes were played for them during a single visit, and their joy was boundless. The same was true of deaf children who could only feel the vibrations emanating from the boxes but nevertheless were delighted. The Bornands also have exhibited at the Museum of Natural History and at the Children's Musical Fair; and Mrs. Bornand herself has enthralled high school audiences with entertaining and educational lectures accompanied by unusual music boxes from the family's collection.



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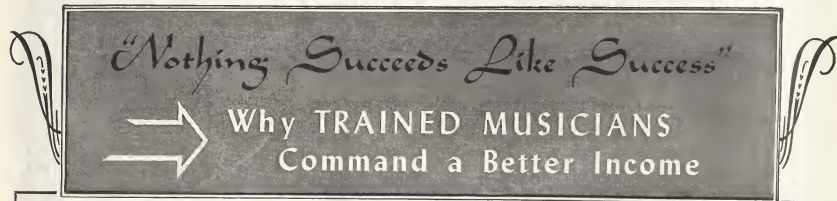
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THE PIANIST'S PAGE

(Continued from Page 15)
Studies," Op. 64 (second year). It will pay you to look these over; I know how good they are, because I recommended their publication.

New Short Pieces

Presser-Ditton also offers an array of short pieces of all grades, more attractive and of better quality than ever. . . . And Allah be praised . . . even the titles do not make me blush! There are no "Chirping Chipmunks," "Palsied Pansies," "Clinging Catfish" or "Ice Cream Cones" Carnivals" among them.

For first year pieces I like especially Rovenger's amusing *Chinese Pigtail Dance*, Eckhardt's beautiful little *Sandy's Lullaby*, and Vandevere's exciting (but easy) *Here Comes the Train*. . . . All of these have large notes. . . .

And for second year boys Robinson's *Riding Down the Trail* and Milligan's *Wagon Trails* will delight even the tough ones. The girls will enjoy Wright's sentimental *A Southern Air*. . . . There are also two lovely chord pieces, Dungan's *Chimes at Parana* (second year) and Dungan's *Blue Haze* (third or fourth year) which is especially good for large handed adolescents. Boys and girls of all ages will like Vandevere's *Pedro and Pepita*, a short

waltz dialog with the melody alternating in treble and bass—an excellent and easy study in waltz rhythms.

For rapid or brilliant third year recital pieces get Bentley's *Frost Fairies*, Scheroff's *Russian Peasant Dance* (both short); Steiner's very original *Cherry Drops* (in alternate thirds); Maryott's brilliant and tarantella-like *Swirling Waters*, or Wigham's short and dashing *Scottish Song*. . . . Fourth year students will love Frank's *Harp Sounds at Eventide* and Leone's *Gypsy Lament*, both dripping with sentiment.

The indefatigable and adroit Henry Levine has arranged a flock of twelve of Sousa's marches (third to fifth year). . . . All the favorites are there and some, bouncing ones that I didn't know, published in a single volume or separately as you prefer.

A Memo for Santa

If you haven't yet secured your copy of James Francis Cooke's "How to Memorize Music," why not give it your Christmas shopping early and give it to yourself now as a holiday gift? Dr. Cooke's authoritative and delightful style, and the hints and observations on memory given by 18 well-known musicians are eye-and-ear openers. . . . Santa should put the book in his sack for you, without fail.

"MODERN MUSIC" IS NONSENSE

(Continued from Page 9)
levelled at me, even though I have never thought of myself as revolutionary. We should distinguish between revolutionary and evolutionary. No one has ever revolutionized music. Music simply flows, adapting its course to the needs and the spirit of the age that produces it. When people think of music, I find that they tend to see an all-over picture of nineteenth century music, especially the nineteenth century symphonies. They know little of the music of the Middle Ages, of the Renaissance, and are surprised to have "modern audacities" pointed out to them in the works of Monteverde or of J. S. Bach. Yet those works are full of "modernisms!" The great-

est composers have always been "modern," imaginatively—that is why they looked forward instead of backward. Why look back? Look ahead and follow your heart. No, there has never been any revolutionary break in the flow of music. The sources of atonality, as I have said, lie in the chromatic scale, and the sources of polytonality are found in Bach. What has followed from those sources is not a break, but an evolution.

Everything systematic—that is, written according to a preconceived system, and held in bounds so as to conform to that system—is dead in advance. How could it be otherwise? A system conceived in advance leaves no room for imagination, for the unexpected.

This freshness is important, especially in melody. No one can tell how to secure that splendid feeling of something new, untrammelled, sympathetic. It is a part of talent. One has it or one has not. Certainly, it cannot be calculated, measured out, put into sizeable limits. One cannot be taught to set down eight bars of fresh, human, appealing melody. The composer who can do it, though—ah! he is the one who wins. Also, he needs more than mere technique. Systems are out of course, and some of them are interesting. If one is interested in any system, he should explore it to its fullest possibilities—and then get out! Fortunately, there is no rigid system in contemporary music.

It is curious how people go on believing that the composer knows less about what he is doing than those who judge him. I have heard it said that my style has changed. Well! I began by writing what I felt, and have kept on doing just that. What has changed, perhaps, is the ear of the listeners. The audacities of 1920 seem quite natural in 1940. After listening to a work, or a style, for twenty years, people get used to it. Then they think that the music has changed. Audiences—and especially critics—could bring about this "change" in less than two decades if they

gave themselves the chance of hearing a new work several times before forming an opinion about it. Once, after the first performance of a work of mine, a critic came to give me his opinion. He said that, while the work had interest, it was far, far too long. After the work had had its third performance, this gentleman came back to say how glad he was that I had profited by his advice; the work was much better now that I had cut it. The fact is that I had not touched it in any way. The music he heard at the third performance was exactly what he had heard at the first. The "change" was in his ear. He had become familiar with it. I have long felt that the future of music lies in the ears and the attitudes of the hearers. The composers can take care of themselves.

For myself, I carefully detach myself from trying to write to the needs of any time, scheme, fad, or system. I write what is in my heart. Naturally, since I live in 1949, the very air I breathe will make my writing different from that of a man who wrote in 1649. But that is not of my doing. My counsel to the young composer, then, is really a simple one—let him make sure of his technique, and then work hard at saying what he has to say. There's nothing else for him to do.

Completing the Tabernacle Organ

(Continued from Page 19)
This, what is more, its tone is so transparent that one can almost see through it, and there is great weight in the tone as well.

The builder of the organ was Joseph H. Ridges, an English convert to Mormonism from Australia. The construction required nearly eight years after Elder Ridges took the task in 1860. He made a far-reaching search for the best wood suitable for the pipes and this was found in the Parowan and Pine Valley regions of southern Utah, 300 miles from Salt Lake City. The wood was cut out of the virgin forest and drawn by oxen and wagons to the site of the Tabernacle, where the logs were tested, seasoned, shaped and prepared for the organ. The magnificent 32' pipes in the case are made from those original logs and shine like gold. Their richness is such that they sound like string basses and their tones seem to be an everlasting

memorial to untold sacrifice. The organ was dedicated in October, 1867, although it was not entirely complete at that time. A large choir under the leadership of Elder George Carsons gave a service of songs accompanied by the organ, which even then had 700 pipes. Like a great cathedral the organ started to grow through the decades. By 1870 the total number of pipes had reached to 1662. In 1885 1,900 new sets of pipes were added and in 1900 nine more sets of pipes were included together with a new four manual console. It was occasionally necessary to replace some of the older sets of pipes and this was done locally or by organ builders in the East. The improvements were made under the direction of Elder Ridges who continued his work on the organ until 1900.

(This is the first of two articles on the Mormon Tabernacle organ.)

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Junior Etude

Edited by ELIZABETH A. GEST

The Concert in the Chapel

by William J. Murdoch

THE old surgeon shook his head. No, no, no! His boy, his youngest son, would never be a musician. He would be a lawyer, a fine and respected citizen. Surely, he told his wife, a child of six could be made to find other amusement besides playing in a neighborhood children's band of drums and jew's-harps and toy horns. He must! Furthermore, there would be no more music in the home until all thoughts of music had been driven from the child's head.

But somehow a tiny clavichord was smuggled into the home by an older relative. It was taken to the attic. There the youngster played to his heart's content, learning the keyboard by himself, creating his own music in the muffled tinkling of the little instrument. His father never suspected the truth.

One day the old doctor had business at the court of the Duke of Saxe-Weissenfels. He took several days. The little boy asked eagerly if he might go, too. No, he was too young.

Bitterly disappointed, the boy watched the carriage drive away. After it had rounded a corner, he ran after it. And ran and ran. When he caught up with his father he pleaded his case again, and at

length was permitted to ride along—perhaps because it gave his father an opportunity to lecture him further on obedience!

The lad made many friends at court. Among them were the musicians who played in the chapel of the Duke, himself a great music lover. One Sunday, after services, the organist hoisted the little fellow up on the bench and bade him play.

And the boy did—beautifully and tenderly—playing some of his own simple works he had secretly composed on his clavichord, as well as some he had heard in church and on the streets. The Duke happened to be nearby, and he watched and listened in amazement. Immediately he summoned the boy and his father before him.

Now it was the old surgeon's turn to be amazed. He listened to the story, saw the Duke fill the delighted youngster's pockets with money as a sign of appreciation, heard the Duke urge that everything be done to encourage such remarkable genius.

The father was convinced at last. He not only lifted the ban against music, but as soon as they returned home he arranged for the formal musical education of his little Georg—Georg Friedrich Handel.

September Birthdays and Anniversaries

Engelbert Humperdinck opens the month with his birthday on September 1 (1854). Composer of the opera "Hänsel and Gretel." Grieg's death occurred September 4 (1907).

Dvorak's birthday is celebrated September 8 (1841). Composer of the well-known symphony "From the New World."

The composer of some of your sonatas Kuhlau was born on September 11 (1876).

The wife of Schumann, Clara Wieck, who played many of Schumann's compositions in her concerts, was born September 13 (1819).

The Constitution of the United States of America was agreed upon on September 17 (1787).

Francis Hopkinson, considered the first native song composer in America, was born on September 21 (1737). He was a signer of the Declaration of Independence.

Important Notice

Have you ever moved? If not, probably some of your relatives or friends have, and you know how important it is to remember their new addresses.

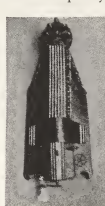
And now, you must remember the new address of ETUDE. Yes, the ETUDE has moved, so the next time you write to the Junior

Etude or enter the contests be sure to address your envelope to JUNIOR ETUDE, BRYN MAWR, Pennsylvania.

Bryn Mawr is in the suburbs of Philadelphia, not very far away, but of course it has a different post office. So, remember the new address, Bryn Mawr, Penna.

Instruments of Former Times

WHEN you hear anyone speak of a hurdy-gurdy, what do you usually see in your mind's eye? A hand-organ, or as it is often called, a barrel-organ or a "grind-organ." It has other names also, and it is frequently used as



Old Hurdy-Gurdy in Museum in London

an accompaniment to the antics of a trained monkey on a rope.

But even though this instrument is called a hurdy-gurdy, the real hurdy-gurdy is an old-time curiosity, specimens of which can sometimes be found in museums. It looked more or less like a very clumsy guitar or lute; it had

strings of gut or wire, and even copper. The sound was produced by a revolving wooden wheel under the strings, which were pressed down by keys or levers. It had tuning pegs, similar to other string instruments, and the wooden wheel-rim was resined. The wheel, which took the place of a bow, was kept revolving by a little crank, or handle, which the player had to turn continuously. Some of the wandering minstrels in the Middle Ages used this instrument, and it was also used in other forms of country life.

Odo of Cluny, in France, who died as long ago as the year 942, left instructions as to how an "organistrum" (as the hurdy-gurdy was called in those early centuries) was built. These instruments were usually less than three feet long, but in the Twelfth Century longer ones, about five feet, were made, which required two players for their manipulation—one to press the keys, or levers, and the other to turn the handle.

Had it not been for the strange instruments of the past, our beautiful instruments of today might not have been developed.

Junior Etude Contest

The JUNIOR ETUDE will award three attractive prizes each month for the nearest and best stories or essays and for answers to puzzles. Contest is open to all boys and girls under eighteen years of age; Class A, fifteen to twelve to fifteen; Class B, twelve to twelve years.

Names of prize winners will appear on this page in a future issue of the ETUDE. The thirty next best contributors will receive honorable mention.

Put your name, age and class in

which you enter on upper left corner of your paper and put your address on upper right corner of your paper.

Write on one side of paper only. Do not use typewriters and do not have anyone copy your work for you.

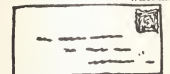
Essay must contain not over one hundred and fifty words and must be received at the Junior Etude Office, Bryn Mawr, Pennsylvania, on or before the first of October. Results in January. Subject for essay this month, "Starting the New Season in Music."

Singing in a Chorus

(Prize winner in Class A)
This year I'm a senior. Of all my experiences in high school I have benefited most from my experience with the glee club.

My personality has been greatly enriched by these experiences. I have added self confidence, a growing interest in music, a greater understanding of music, growth socially, a greater understanding of responsibility toward others as well as my own dependence upon them. I wish to elaborate briefly on these. I wish to add public performance with the glee club has made me unafraid of large groups. I now love good music, live it and not feeling alone as though it were for some other person as I once did. I can even begin to express my appreciation for the opportunity to be in the glee club and for enjoyment of high school and further enjoyment of life. I highly recommend singing in a glee club or some kind of chorus.

Patricia Rickel (Age 17),
Winona



(Send replies to letters on this page in care of JUNIOR ETUDE and they will be forwarded to the writers.)

Dear Junior Etude:

After finishing high school I plan to continue my education at a university. I have played piano on several programs and also over the radio. I would like other Junior readers to write to me.

I have played the piano for six years and my mother has some copies of the ETUDE back to 1960. I would like to hear from boys in other countries.

John Fitzpatrick (Age 12),
Michigan
I have been studying music for five years and plan to become a concert pianist or teacher. I am going to give lessons to a few beginning this year and would like to hear from someone with similar ideas.

Shirley Park (Age 14),
Ohio
I play the piano and flute and play first chair in our high school orchestra. I am entering a district contest now. I would like to hear from someone about my age.

Carolyn Judd (Age 17),
Indiana
I am a piano student and am studying for my diploma. My interests are classical music, ballet and opera. I would be pleased to hear from other girls interested in music.

Daphne Keith (Age 18),
England
Dear Junior Etude:
I have taken piano lessons eight years in chorus and glee club at school. Study composition and harmony have composed several pieces. I would be glad to hear from other Junior Etude readers.

Thomas Yancey (Age 16), Missouri

Honorable Mention

Honorable Mention for Essays, Singing in a Chorus: Janet Drews, Mary Ann Gorecki, Mary Eckenroth, Joan Gavre, Carol Brown, Arthur Janney, Mary Theresa Gregory, Ann Ellen, Joyce Kilgore, Rebecca, Christine, George Brownell, George Morrison, Edythe Olson, Anita Young, Jean Bray, Doris Drimmer, Olive Carson, Walter Jones, Meta Long, Edgar Ziegler, John Butler, Marjorie Hart, John Weimer, Ruth Branham, John Seranton, Georgia Brewster, Evelyn Mann, Milana Horvick, Irene Goodwin, Ellen O'Keefe, Alvin Rubin.

Dear JUNIOR ETUDE:

I come from Java, an island in the Pacific Ocean. My mother and I came to America last year to study music. I hope to be a concert pianist. I played twenty-three pieces in my recital. I also learned to play clarinet in the school band and sing in the Junior Choir in club.

Java is called the "garden of the East." We have a symphony orchestra, some jazz bands, and a theatre. The natives have their own instruments and I like their gamelan orchestra, which has violins, lutes, drums, and cymbals. It is very different from a western orchestra. Begun go out every Friday and play on bamboo "tjungklangs," a kind of musical instrument, to earn a few cents. Street violinists and guitarists are quite common. We hope more western people will come to Java and

western people will come to Java and

western people will come to Java and

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Music and Barnumism

(Continued from Page 26)

at which audiences, according to musical notes in the Illustrated London News, consumed 19,230 sandwiches, 14,000 pies, 40,000 penny buns, and 32,000 ices. Evidently a good time was had by all. The receipts were about \$165,000, which today might be reckoned at several times this amount.

Nor are we the only people who are captivated by musical spectacles of the cruder sort. In a German city we once witnessed a great mob of people trying to get into a music hall to hear a champion long-distance piano player. He concluded that he had played more hours continuously than any pianist living. He was a sorry-looking champion, with the expression of a hash-house dishwasher. What he played was of very little significance. For hours he performed over and over again little little pieces. As we recollect it, we heard him repeat eight measures of the waltz from Von Suppe's "Poet and Peasant" over seventy times.

Among the many masters who have had a flare for the grandiloquent, Hector Berlioz was probably the outstanding example. One of the classic musical yarns has it that King Frederick William of Prussia said to Berlioz: "Are you the composer who writes for five-hundred musicians?" Berlioz replied, "Alas, Your Majesty, I merely write now and then for two-hundred-and-fifty." However, in the last chapter of his splendid "Modern Instrumentation and Orchestration" he lists his plan for an ideal orchestra of huge dimensions.

"120 Violins, divided into two, or three, and four parts. 40 Violas, divided or not into first and second, and of which ten at least should be ready to play, when needed, the Viole d'amour. 45 Violoncellos, divided or not into first and second. 18 Double-Basses with three strings, tuned in fifths (C, G, D, A). 15 other Double-Basses with four strings, tuned in fourths (E, A, D, G). 4 Octobasses. 6 Large Flutes. 4 Third-Flutes (in Eb), improperly called in F. 2 Oboes Piccolo. Flutes. 2 Piccolo Flutes (in D), improperly called in Es. 6 Hautbois. 6 Corni Ingresi. 5 Saxophones. 4 Bassoons-quint. 12 Bassoons. 4 small Clarinets (in Eb). 8 Clarinets (in C, or in Bb, or in A). 3 Bass-Clarinets (in Bb). 16 Horns (of which six should be with pistons). 8 Trumpets. 6 Cornets à Pistons. 4 Alto-Trombones. 6

Tenor-Trombones. 2 Great Bass-Trombones. 1 Ophicleide in C. 2 Ophicleides in Bb. 2 Bass-Tubas. 30 Harps. 30 Pianofortes. 1 very low Organ, provided with stops of at least 16 feet. 8 Pairs of Kettle-Drums (10 Drummers). 6 Drums. 3 Long Drums. 4 Pairs of Cymbals. 6 Triangles. 6 Sets of Bells. 12 Pairs of Ancient Cymbals (in different keys). 2 very low Great Bells. 2 Gongs. 4 Pavillions Chinois. Think of it! 467 Instrumentalists! "40 Children Sopranos (first and second). 100 Women Sopranos (first and second), 100 Tenors (first and second), 120 Basses (first and second)." In all 360 chorus singers!

Let us not be misled to the delusion that quantity is an essential of art. Quantity and spectacle appeal to the exhibitionist. Meyerbeer and Halévy are examples. There may be as much real beauty in a Mozart sonata as in his "Don Giovanni." Wagner, with his prodigious canvases and magnificent spectacular music dramas, was in the sense of mere bigness an exhibitionist. His behavior in daily life corroborated this. He did all sorts of eccentric things to make himself conspicuous.

When Tintoretto (de Jacopo Robusti) made his famous mural painting in 1560 called "Il Paradiso" in the Doge's Palace in Venice, he produced the largest painting done by any of the great classic masters of art. It is thirty feet tall and seventy feet wide, but few would say that it excelled many of the smaller canvases of Leonardo da Vinci, Raphael, Titian, Rembrandt, Rubens, or Velasquez.

Despite the wild and often utter meaningless orgies of jam sessions, which incline for a time to the atmosphere of cannibalism than culture, despite the zany excesses of some ill-directed so-called modernists, resulting in musical mud pies, despite the frigid fugues of the mathematical academicians, we are developing in our American composers a distinctive and well-poised approach to what some day will command the widest world recognition as the musical voice of America. In our superb music schools we are building judgment and taste, fired with the invention and originality which is innately American.

Let us hope that the day of Barnumism, and "the Greatest Show on Earth," will never affect American music in the future.

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